Hoffman
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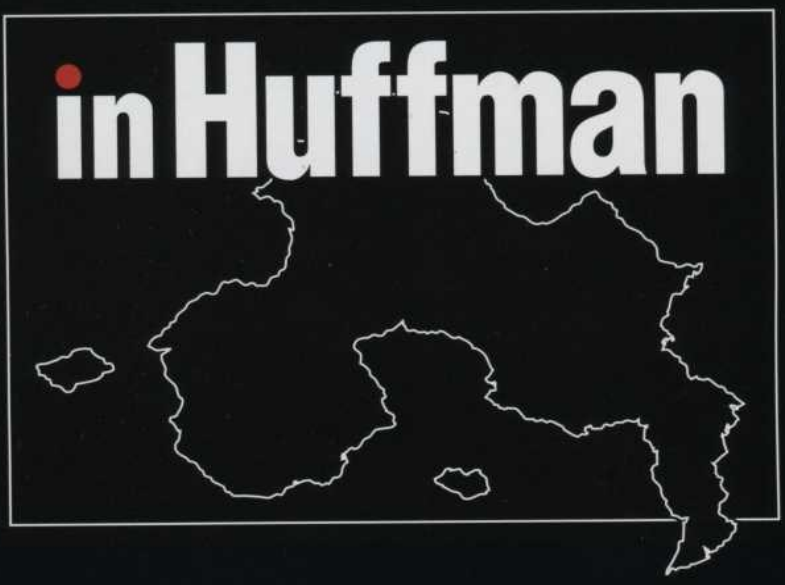
FRONT MISSION
™
Front Mission:
Yoshitaka Amano &
Kow Yokoyama

in Huffman



Yoshitaka Amano
& Kow Yokoyama

STORY

Near future. The world was engulfed in conflict between two major powers: 0 (Oceania Commonwealth) and USN (United States of New Continent). Finally, war erupted on Huffman Island in the Pacific. This became known as the Second Huffman Conflict. Lloyd, an outstanding pilot of 0011, lost his beloved Karen in this battle. Consumed by grief, he abandoned his career and resolved to become a mercenary to avenge his lover. Lloyd joined the Canyon Crow, a guerrilla unit composed solely of Vantour single-pilot mobile armored vehicles. But what he and his comrades discovered upon returning to the front lines, through countless battles, was a reality far too cold and harsh...

YA OSHITAKA AMANO

Characters in Huffman

YOSHITAKA AMANO

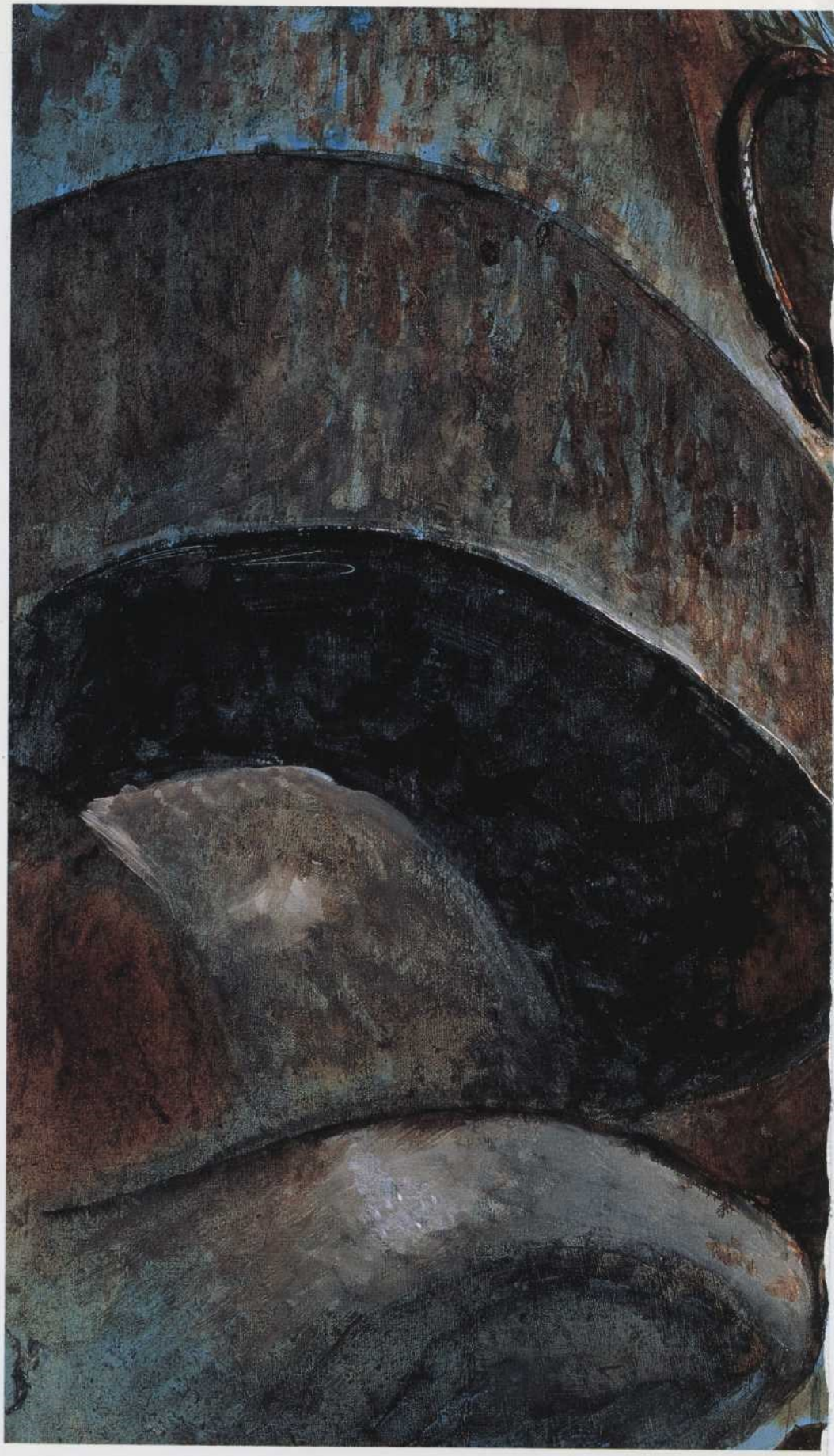
天野喜孝

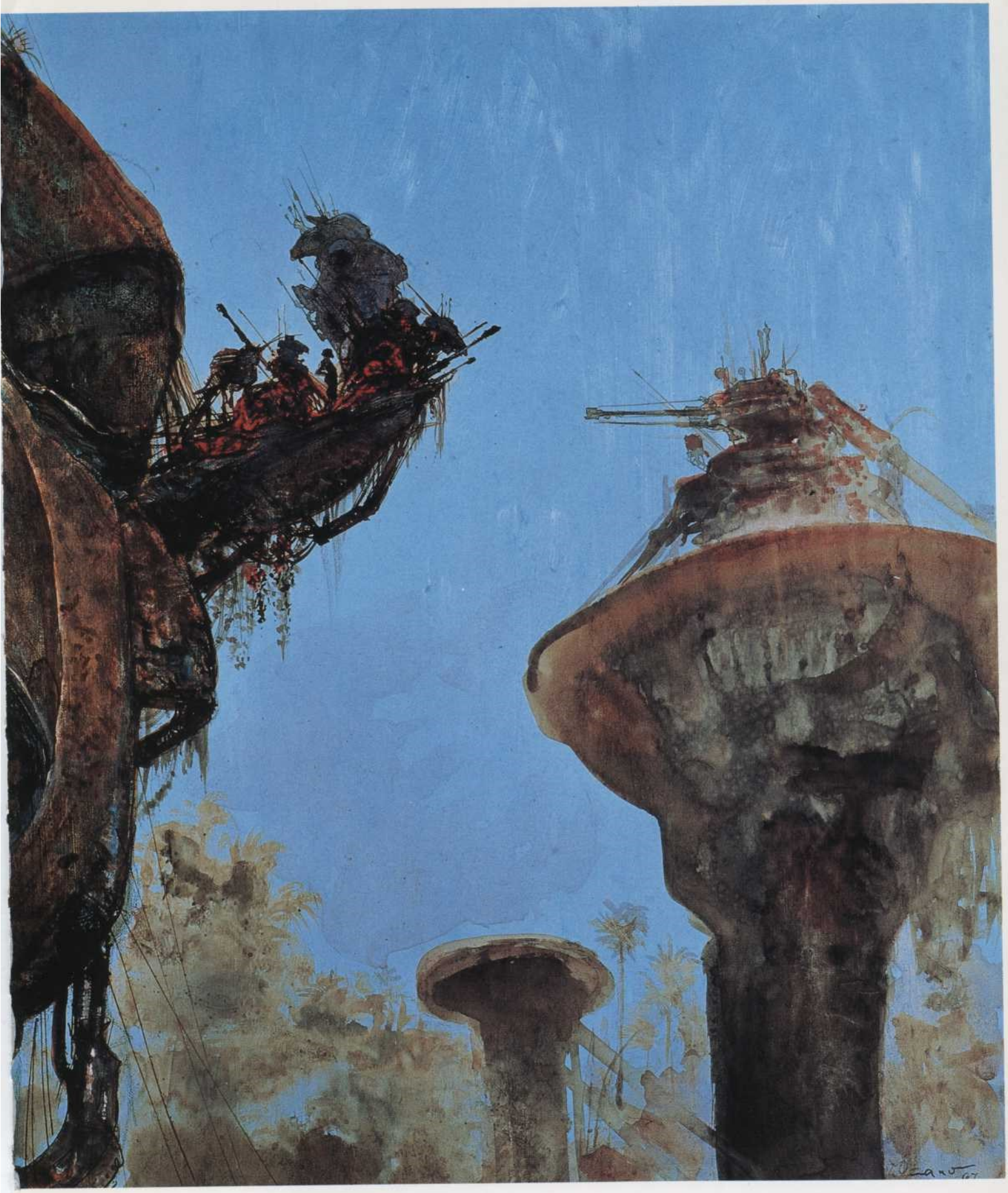
Profile

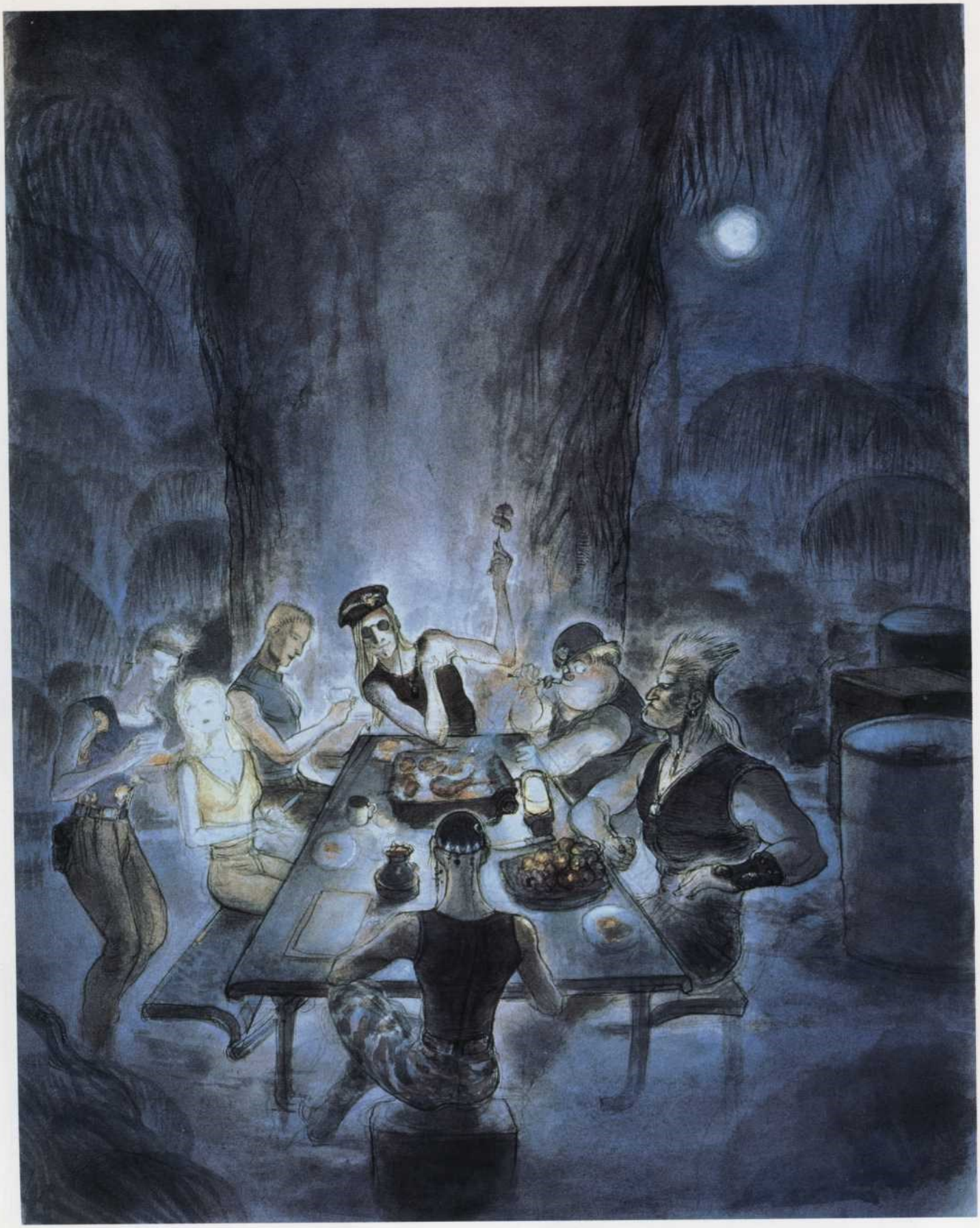
Born in Shizuoka City in 1952. Joined Tatsunoko Productions in 1967.
At the company, he was responsible for setting anime characters. He debuted as an illustrator while employed there. Became independent in 1982. Since then, he has pursued diverse activities ranging from book design and stage art to jewelry design and game character design. In 1995, he held a solo exhibition at the 2nd Japan Film Biennale in Orléans, France.

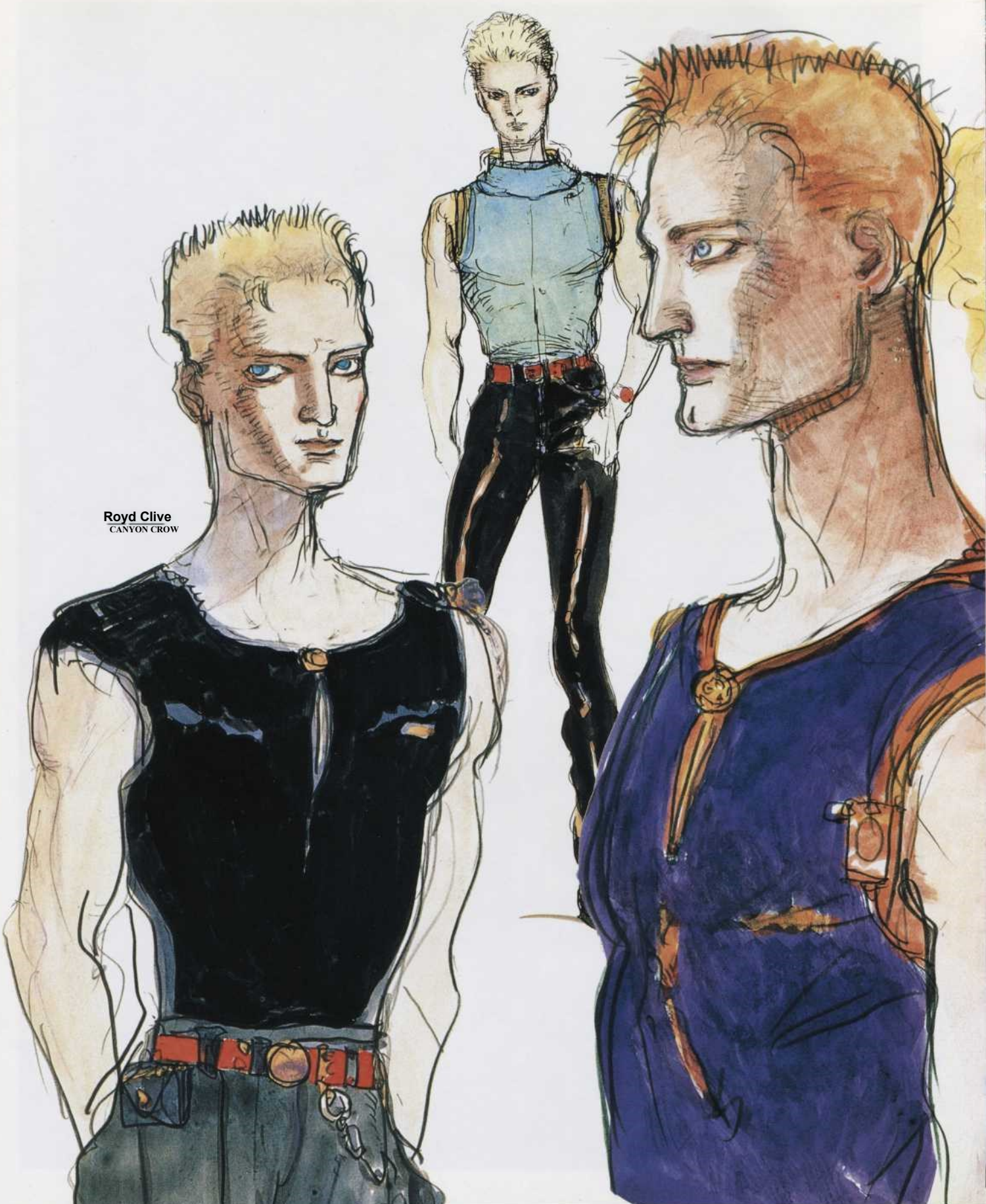
Major Works (Art Books)

"Demon Heaven" / "Flying Heaven" (Asahi Sonorama)
"Phantom Dream Palace" / "Imagine" (Shinshokan)
"Yoshitaka Amano Tarot Card Art Collection" (Kofusha Publishing)
"The Dream of the Heavenly Horse" (Kadokawa Shoten)
"Spiral King" (Tokuma Shoten)
"Yoshitaka Amano Fantasy Art Collection · DAWN"
"JAPAN" (NTT Publishing)
"Flower Heaven" (Kodansha)

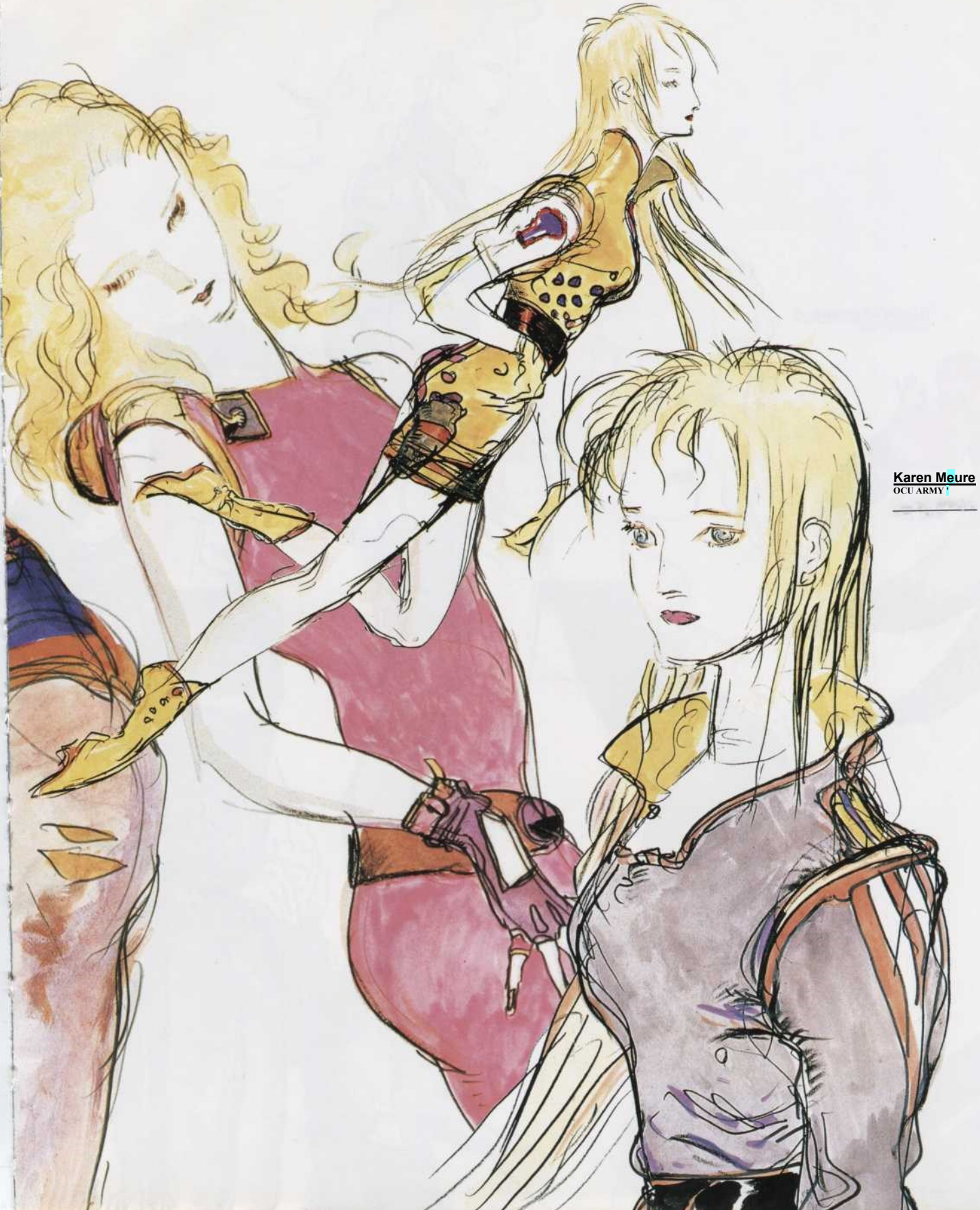




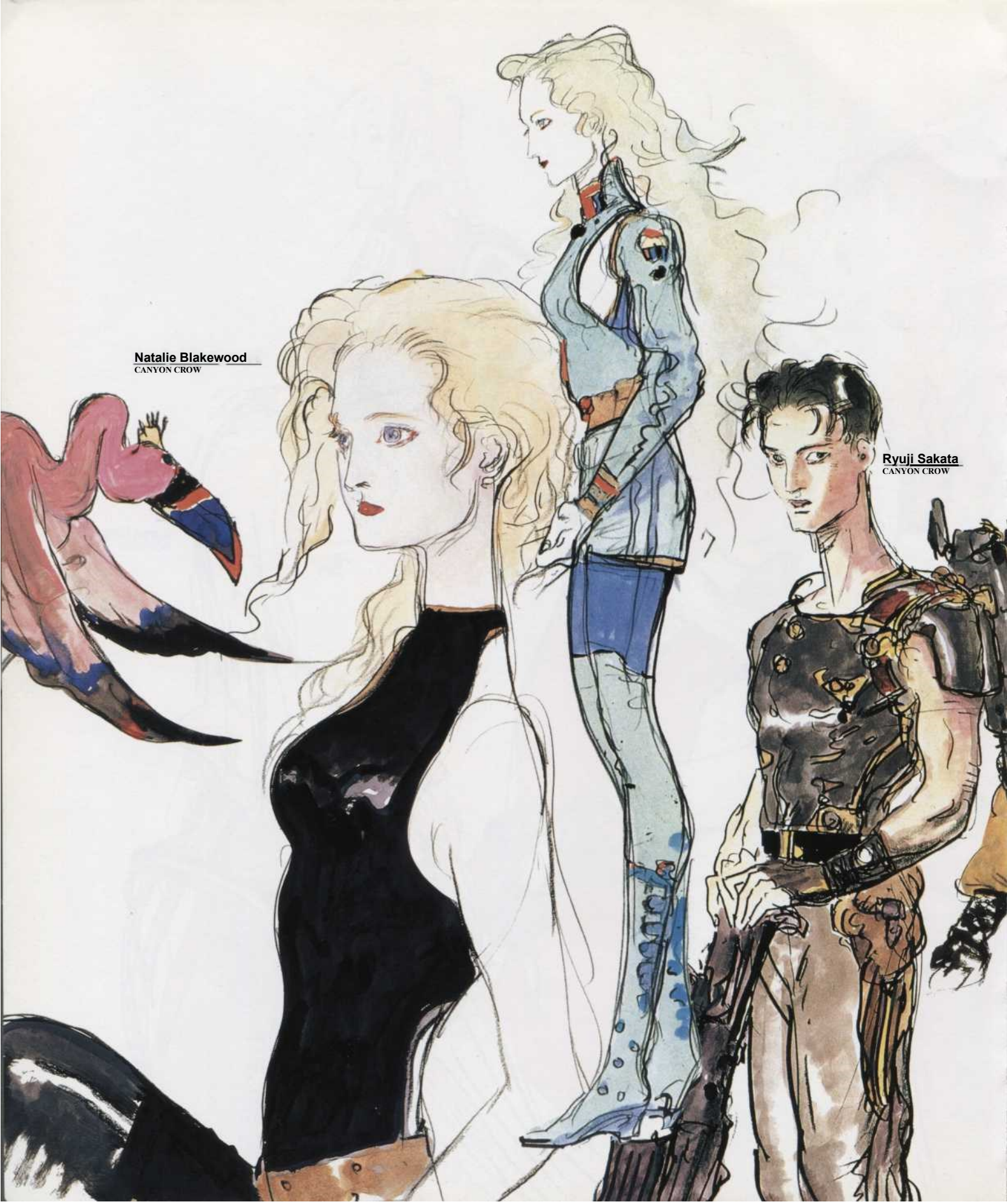




Royd Clive
CANYON CROW



Karen Meure
OCU ARMY


Natalie Blakewood
CANYON CROW
Ryuji Sakata
CANYON CROW

Keith Carabell
CANYON CROW —
J J (Joynas Jeriaska)
CANYON CROW —

Frederick Lancaster
CANYON CROW
Yang Meihua
CANYON CROW

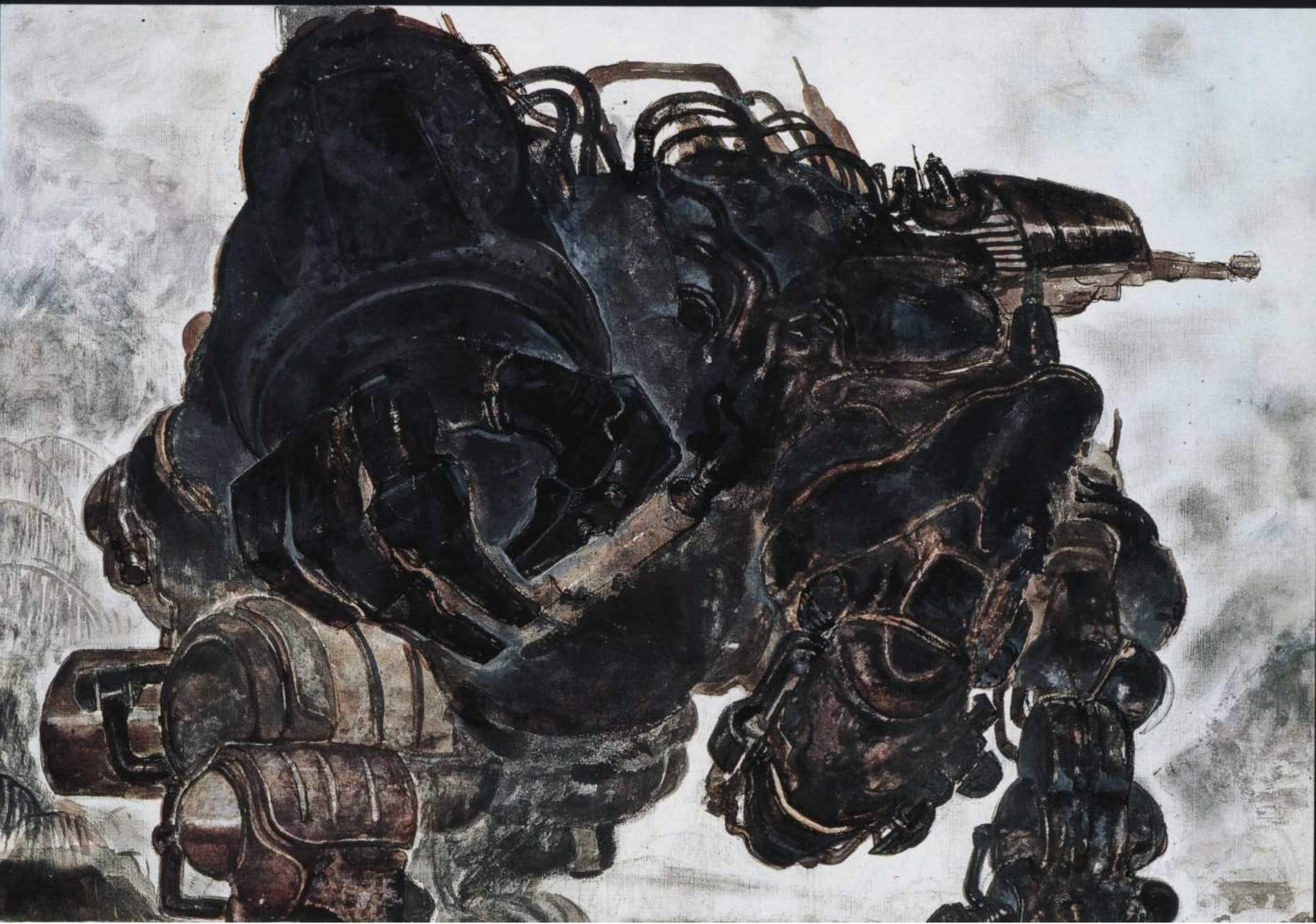
Yang Yeehin
CANYON CROW
Hans Goldwin
CANYON CROW

Gregorio Mainas
CANYON CROW
Alder Weiss
CANYON CROW
Molly O'Donnell
CANYON CROW

Bobby Hopkins
CANYON CROW
Paul C. Grieber
CANYON CROW
Peewie Richburg .Jr.
CANYON CROW

Guri B. Olson
OCU ARMY
Gentz Weizer
TERRORIST "Spirit of Huffman"
Porunga
CANYON CROW

Ralph Dian
CANYON CROW
Willas E, Blakewood
OCU ARMY
Mizette Brown (Dr)
つ、OCU ARMY



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HELL'S WALL
Milligan Ashton
HELL'S WALL
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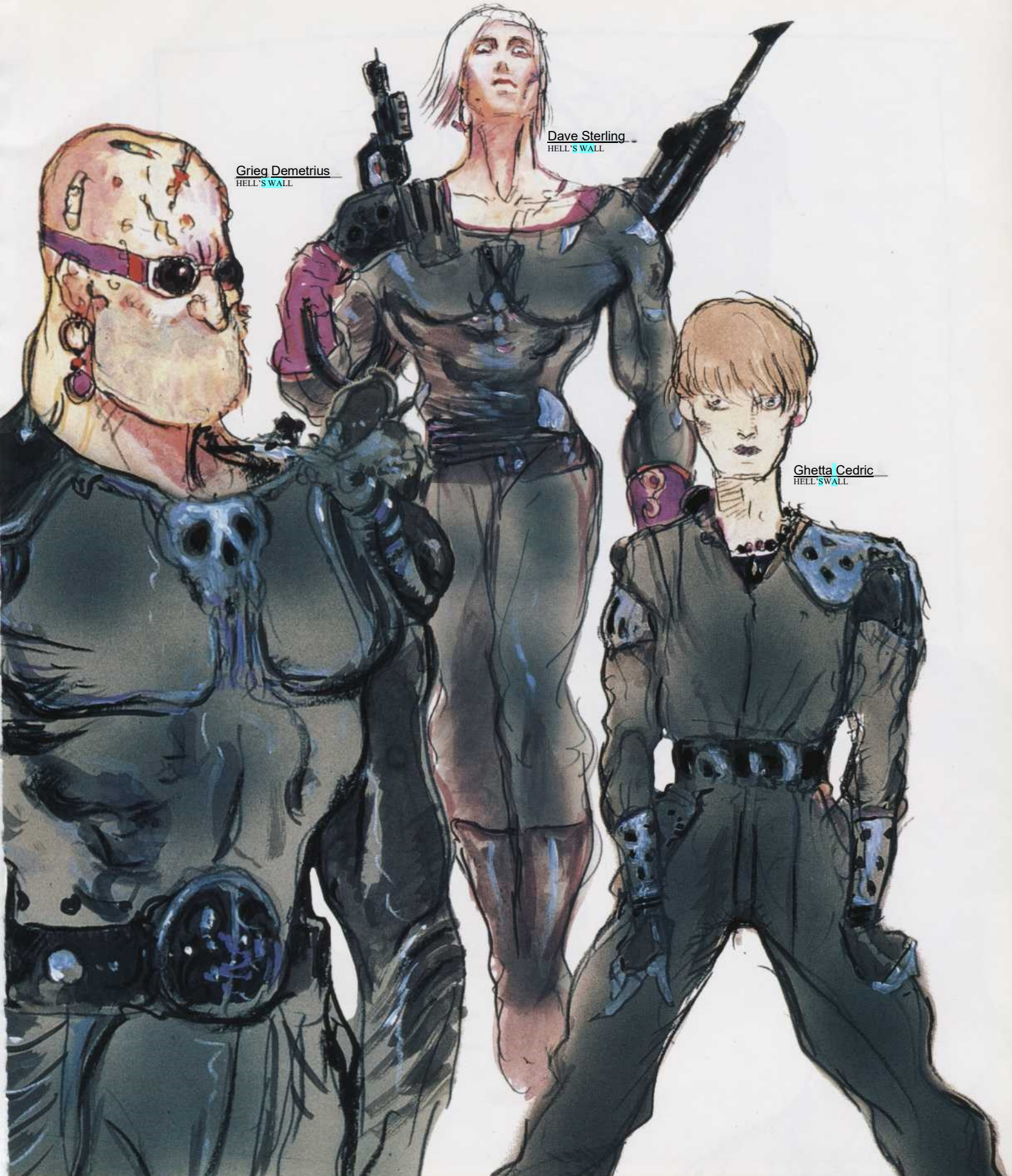
HELL'S WALL


Dave Sterling
HELL'S WALL
Grieg Demetrius
HELL'S WALL
Ghetta Cedric
HELL'S WALL

横山宏

Wandrung Panzar in Huffman

KYOW YOKOYAMA

KOW YOKOYAMA

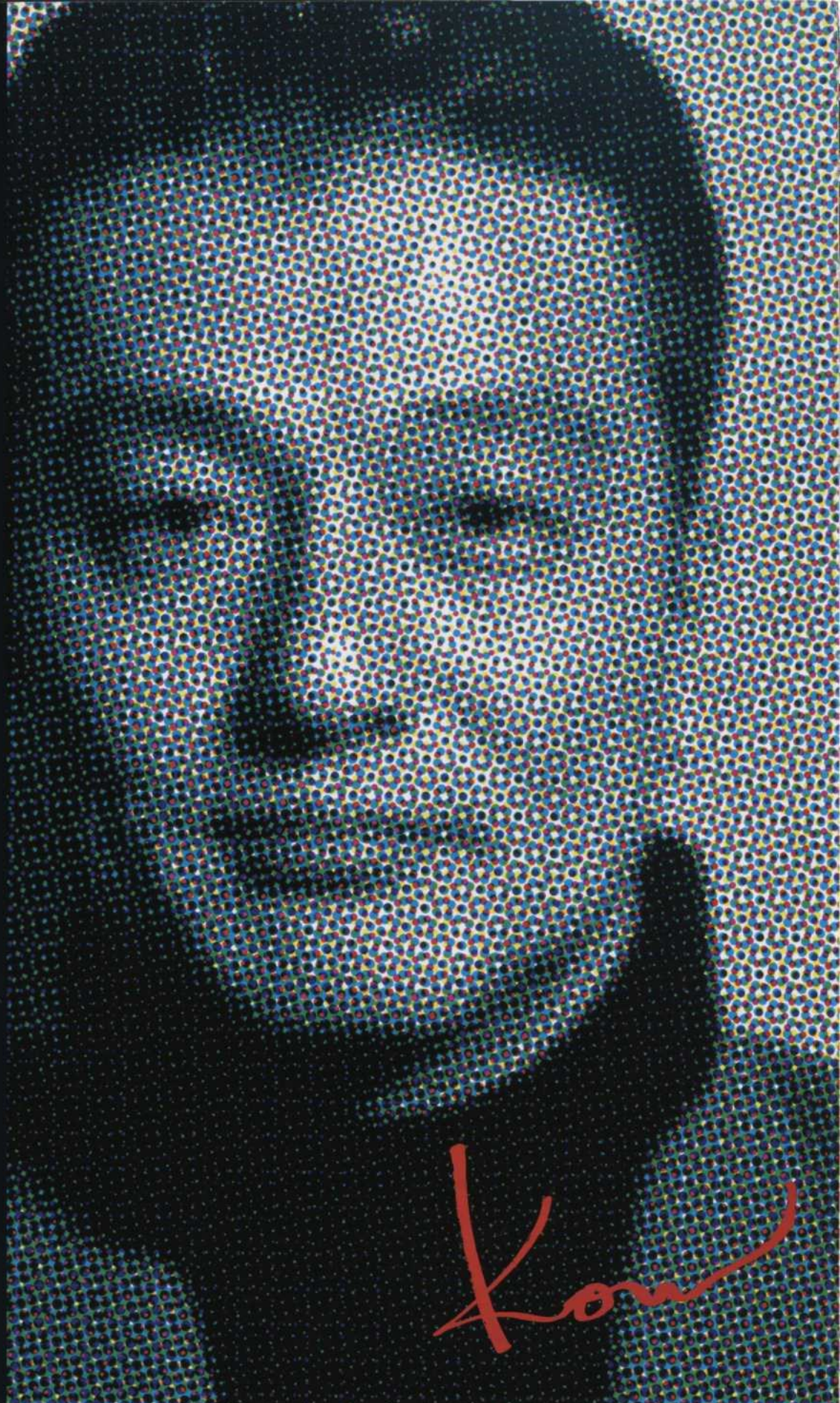
横山宏

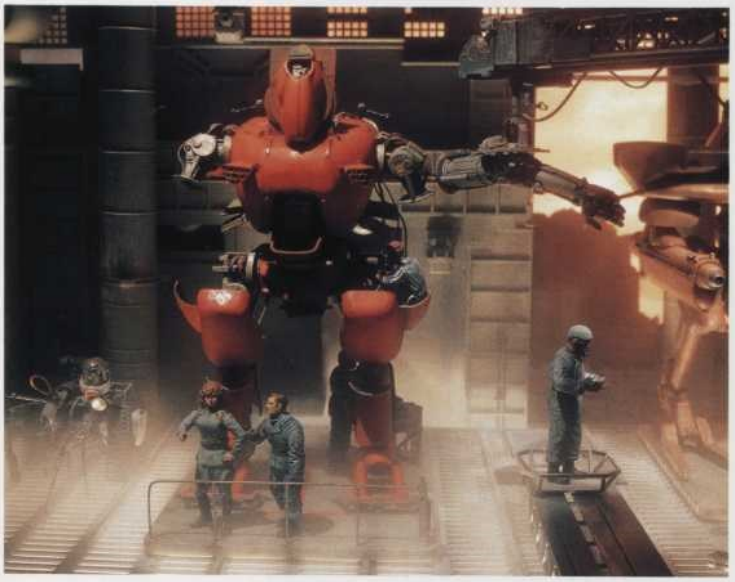
Profile

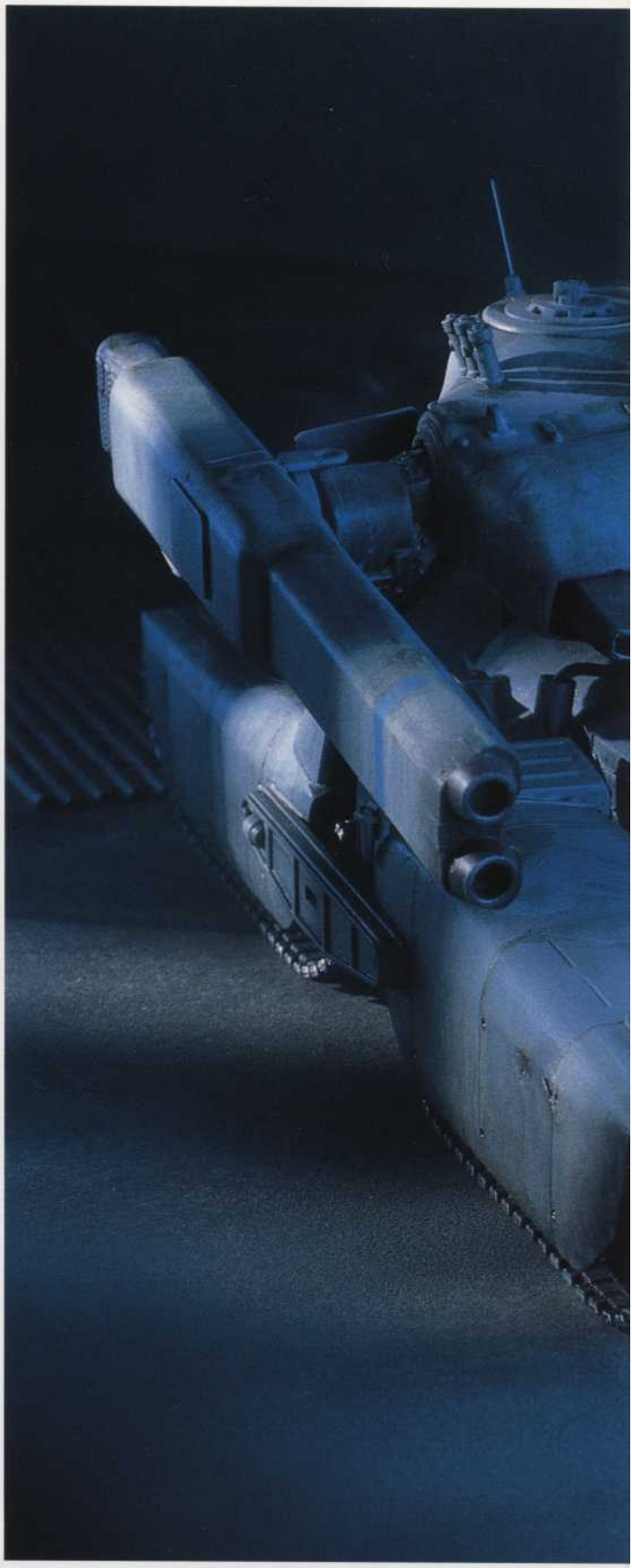
Born in Kitakyushu City, Fukuoka Prefecture, 1956. Graduated from the Japanese Painting Department at Musashino Art University. Published illustrations in magazines while attending the university. Also participated in stage art for productions like “Jokkyo Gekijo” (Situation Theater). After graduating, created works expressing a sci-fi world through three-dimensional objects and two-dimensional illustrations, published for novel covers and toy designs.)

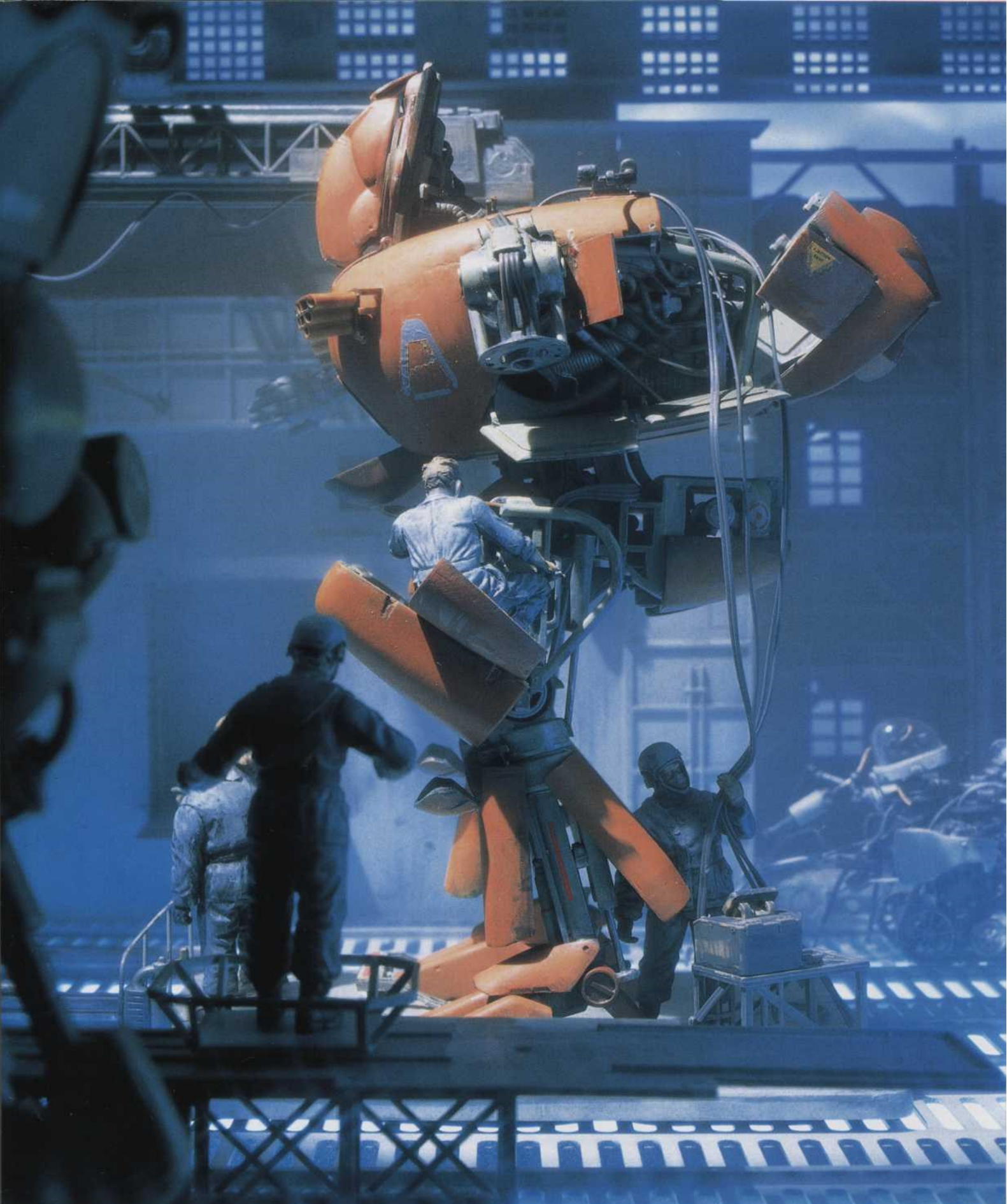
Major Works (TV Commercials)

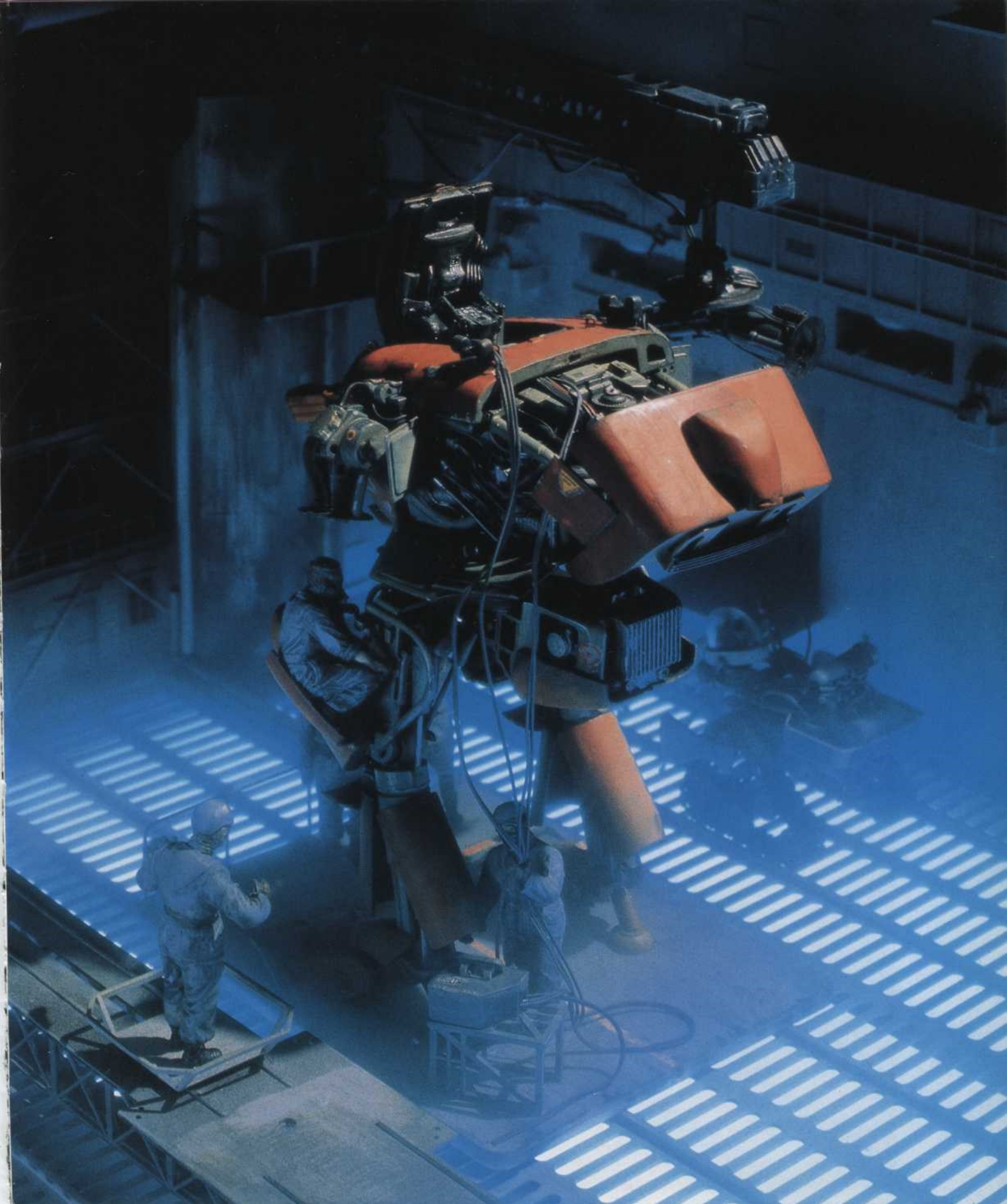
Otsuka Pharmaceutical “Pocari Sweat” (Bird of Mystery Edition · Queen Edition)
Matsushita Electric Industrial “Panasonic A-1 Ashugine” (3D diorama production)
Promise “PAL Card Gokuraku Monogatari” (Napping Episode · Dresser Episode)
Tadano “Corporate Recruitment” (Beautiful Episode · Friend Episode)
Sony “SONA HAWK” (Birth Episode)
“Suzuki Matrix” (by B. Sterling, Hayakawa Publishing)
“TOY FACTORY” BANDAI

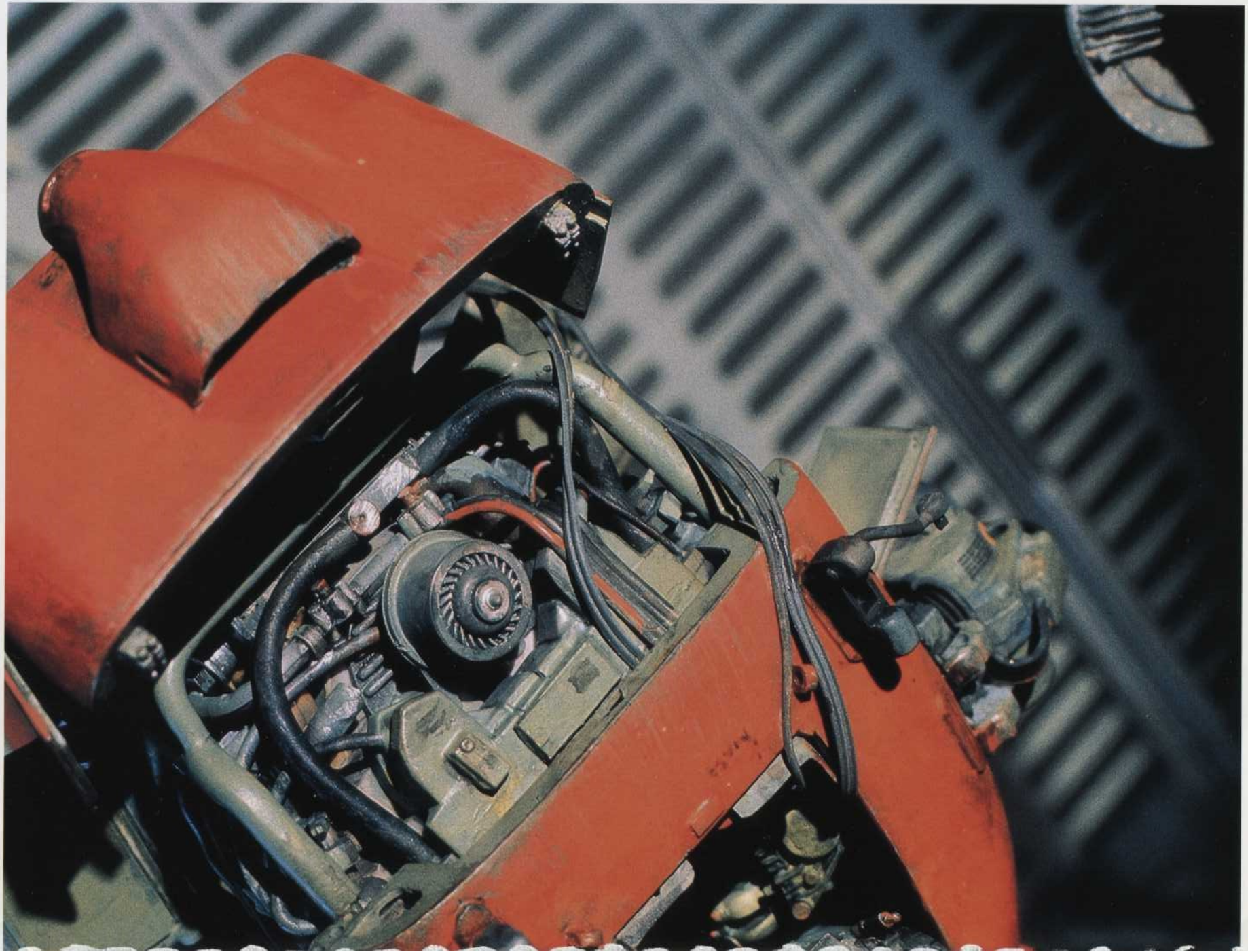


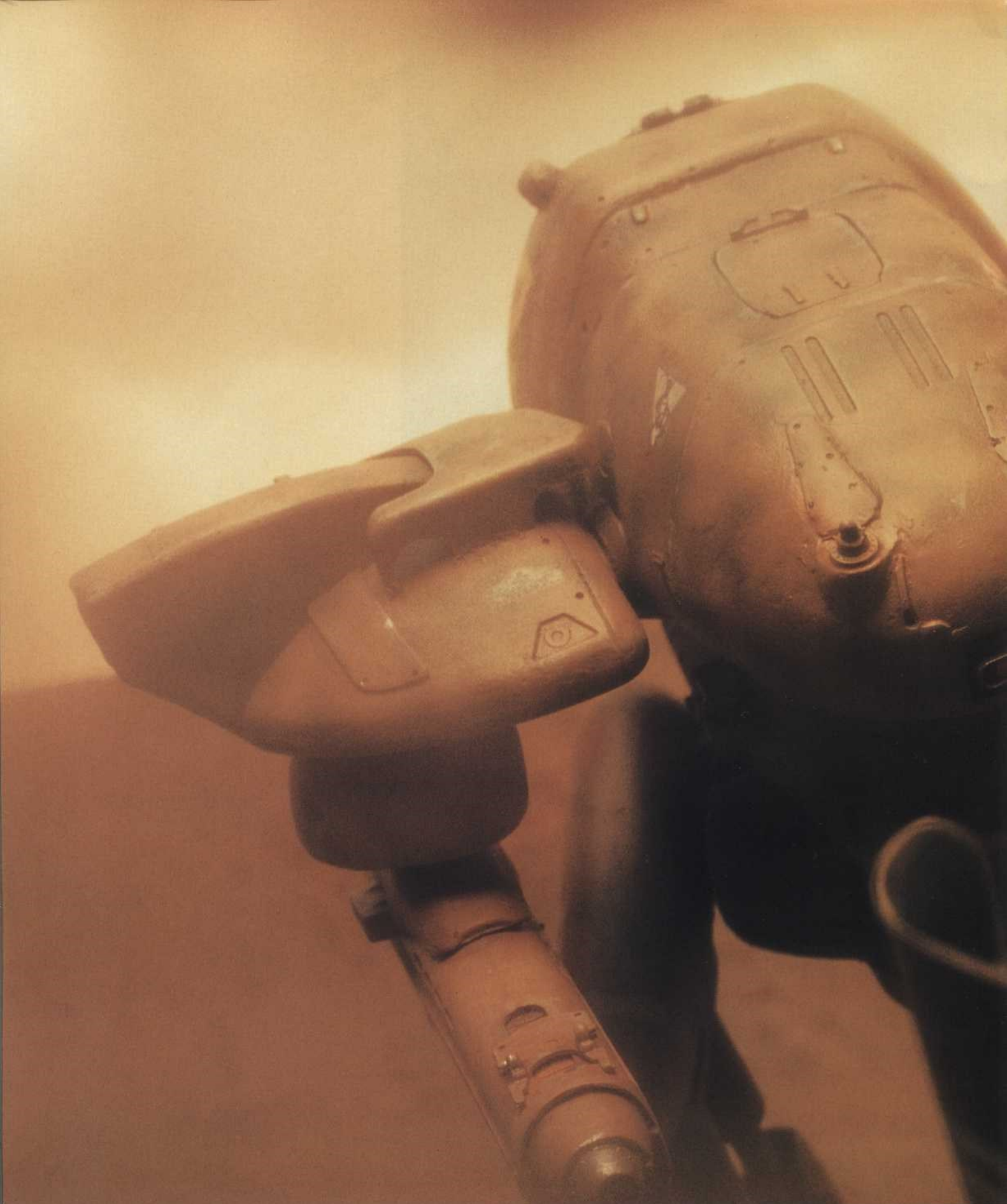


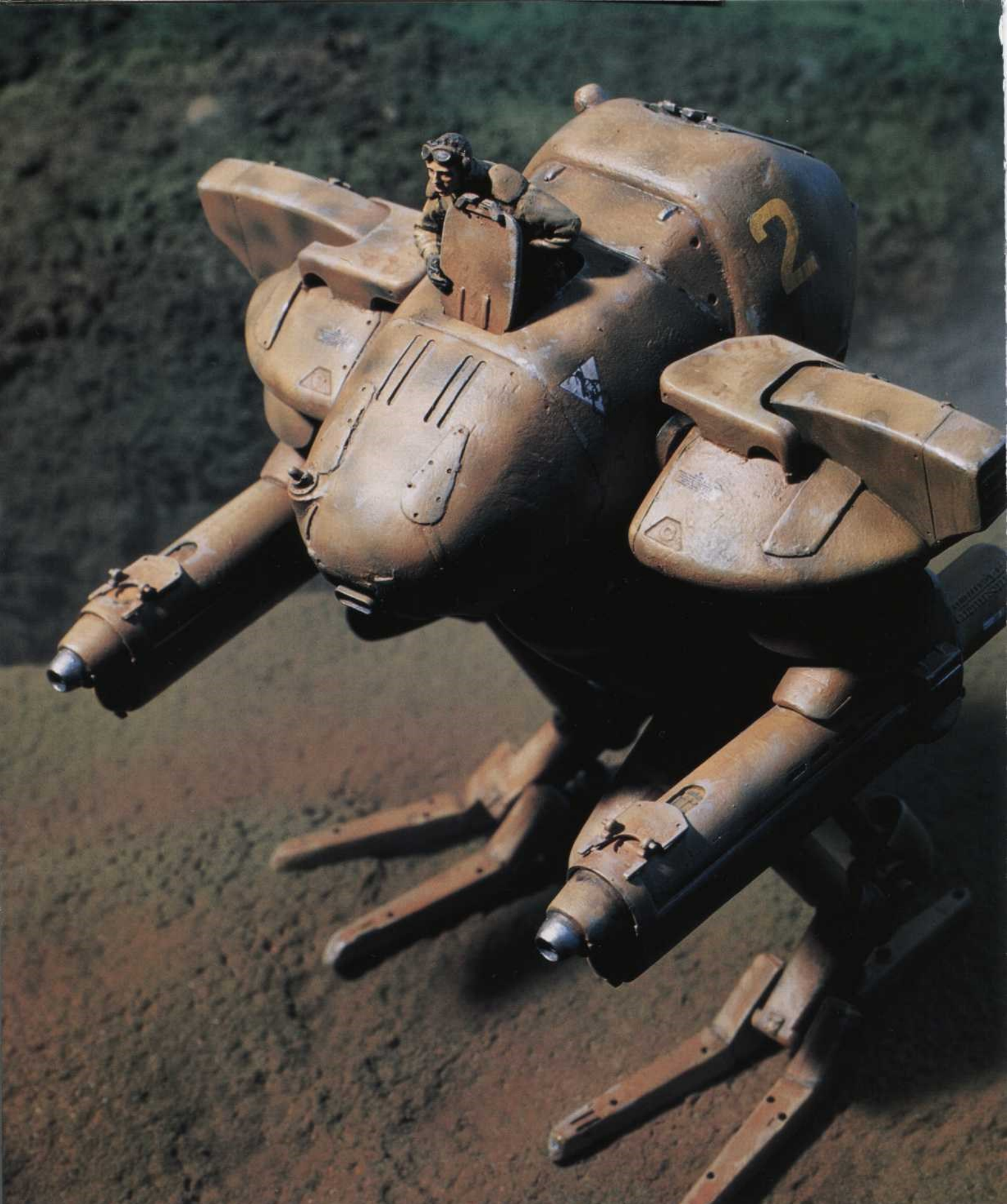


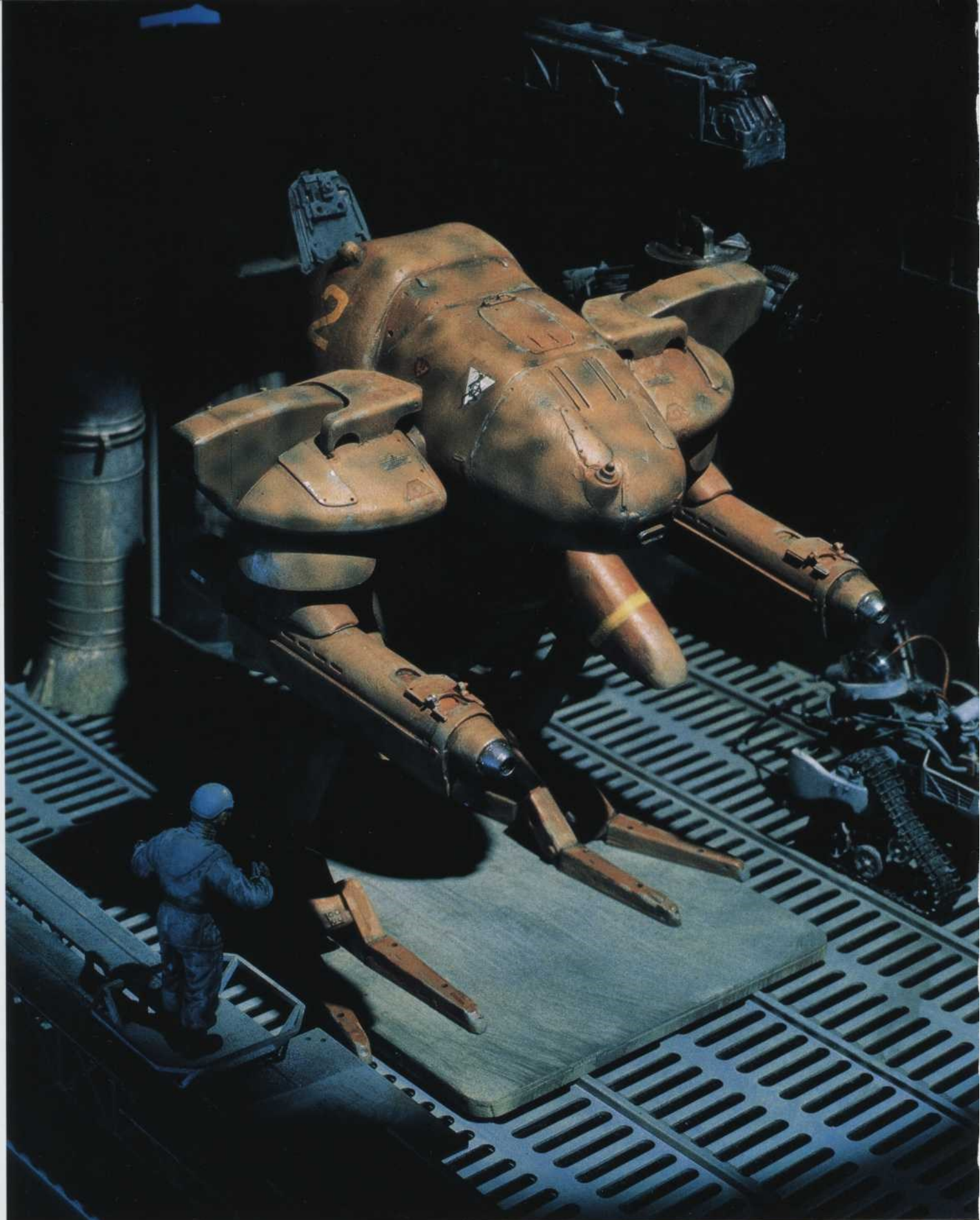


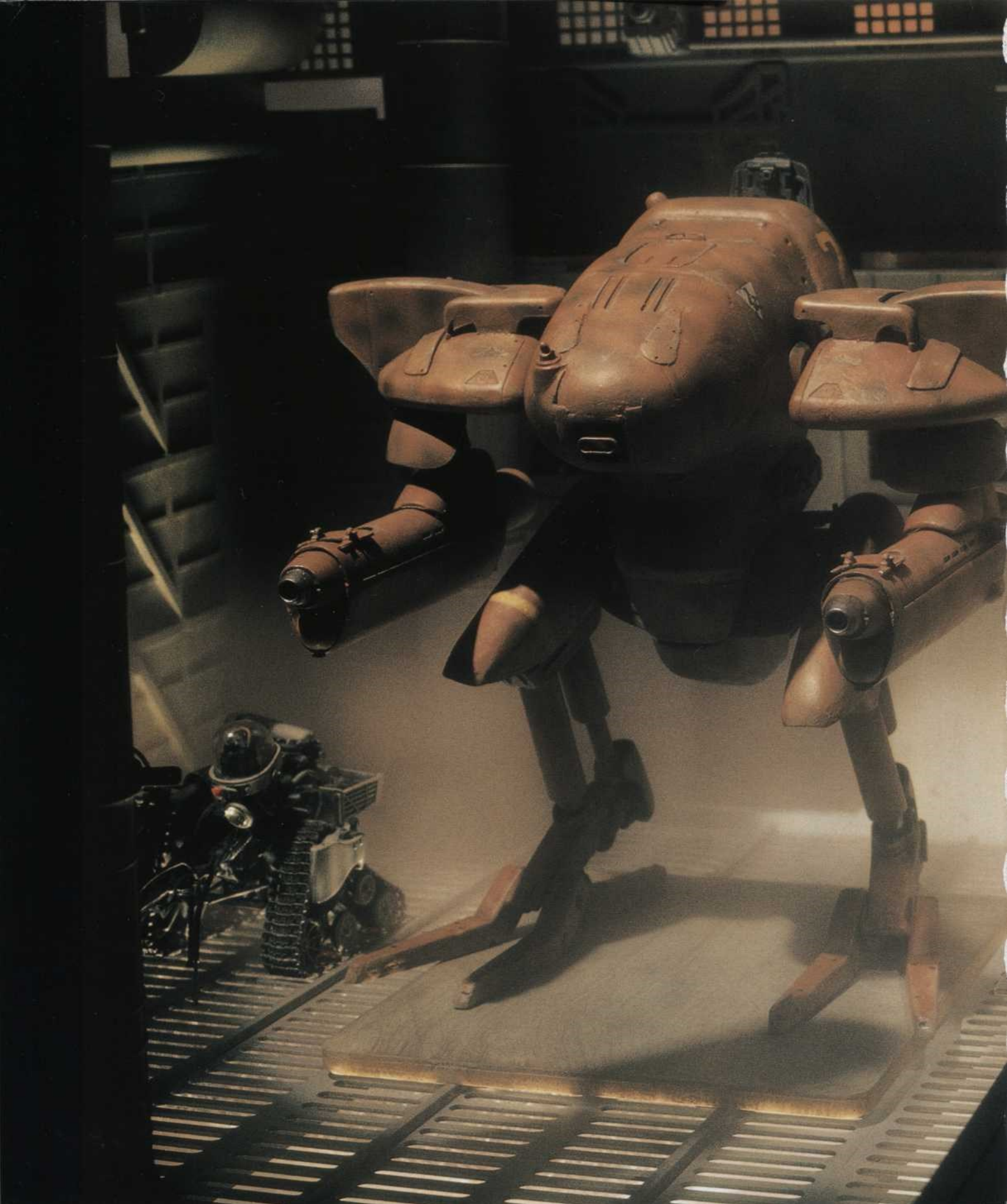


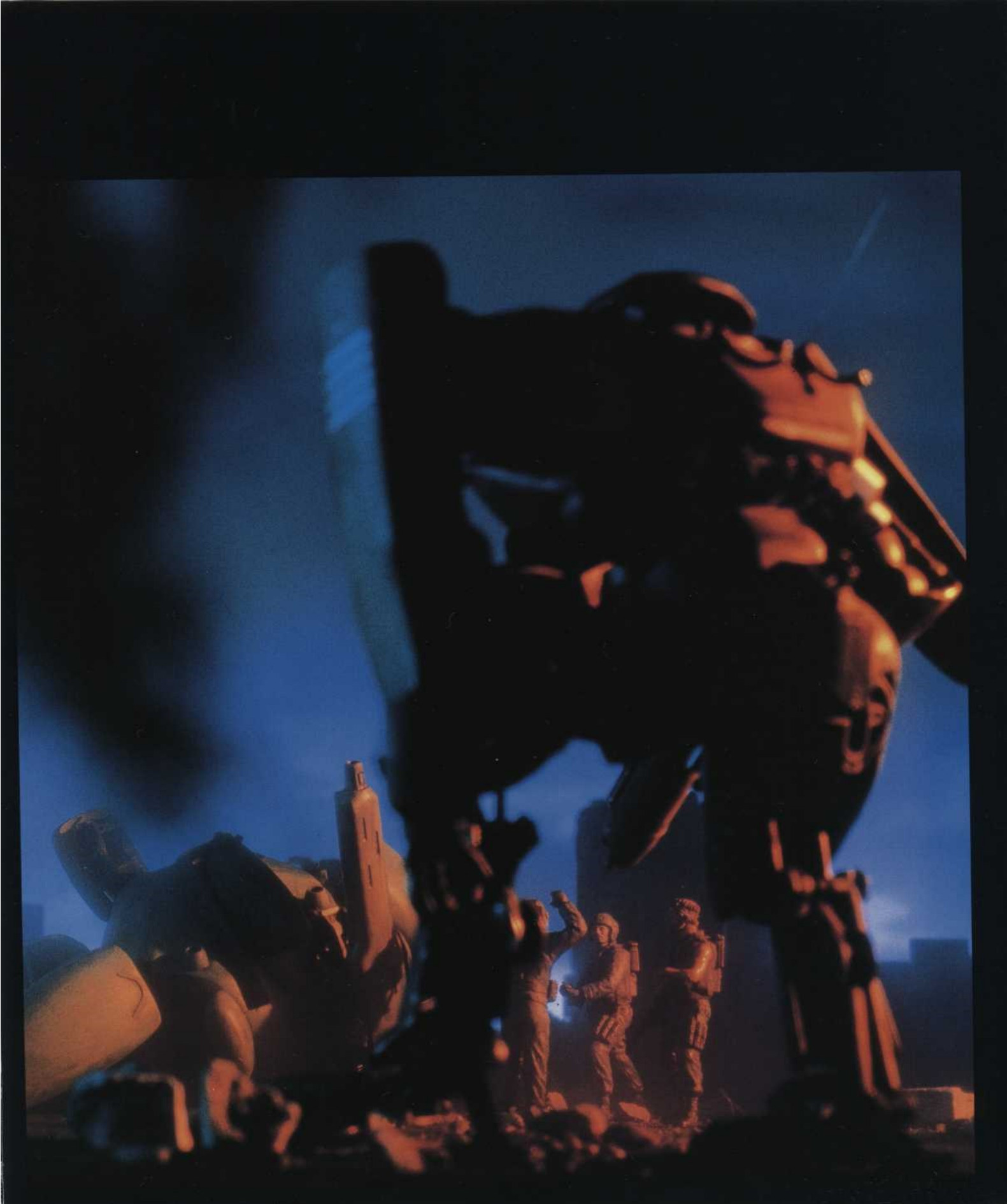


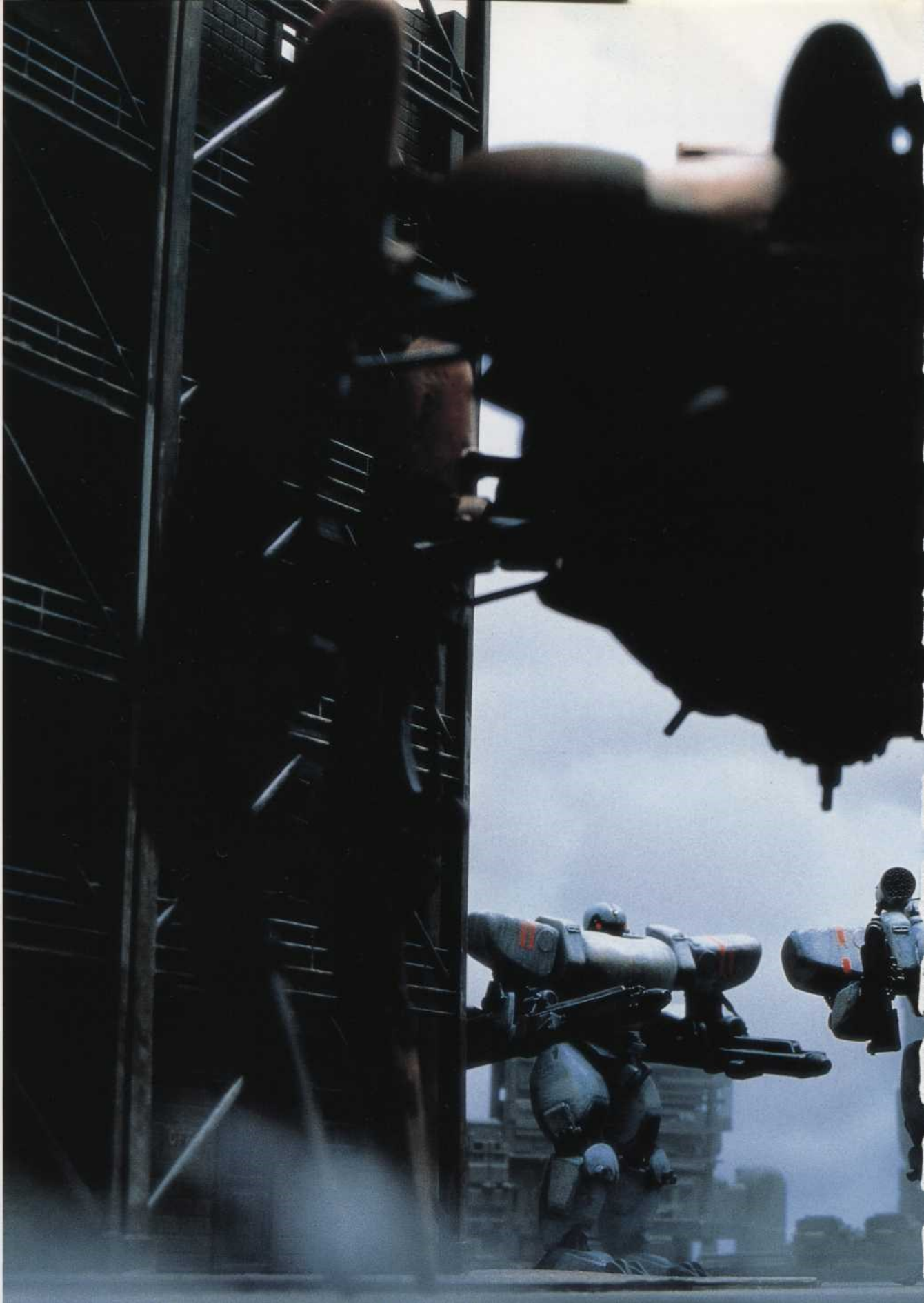


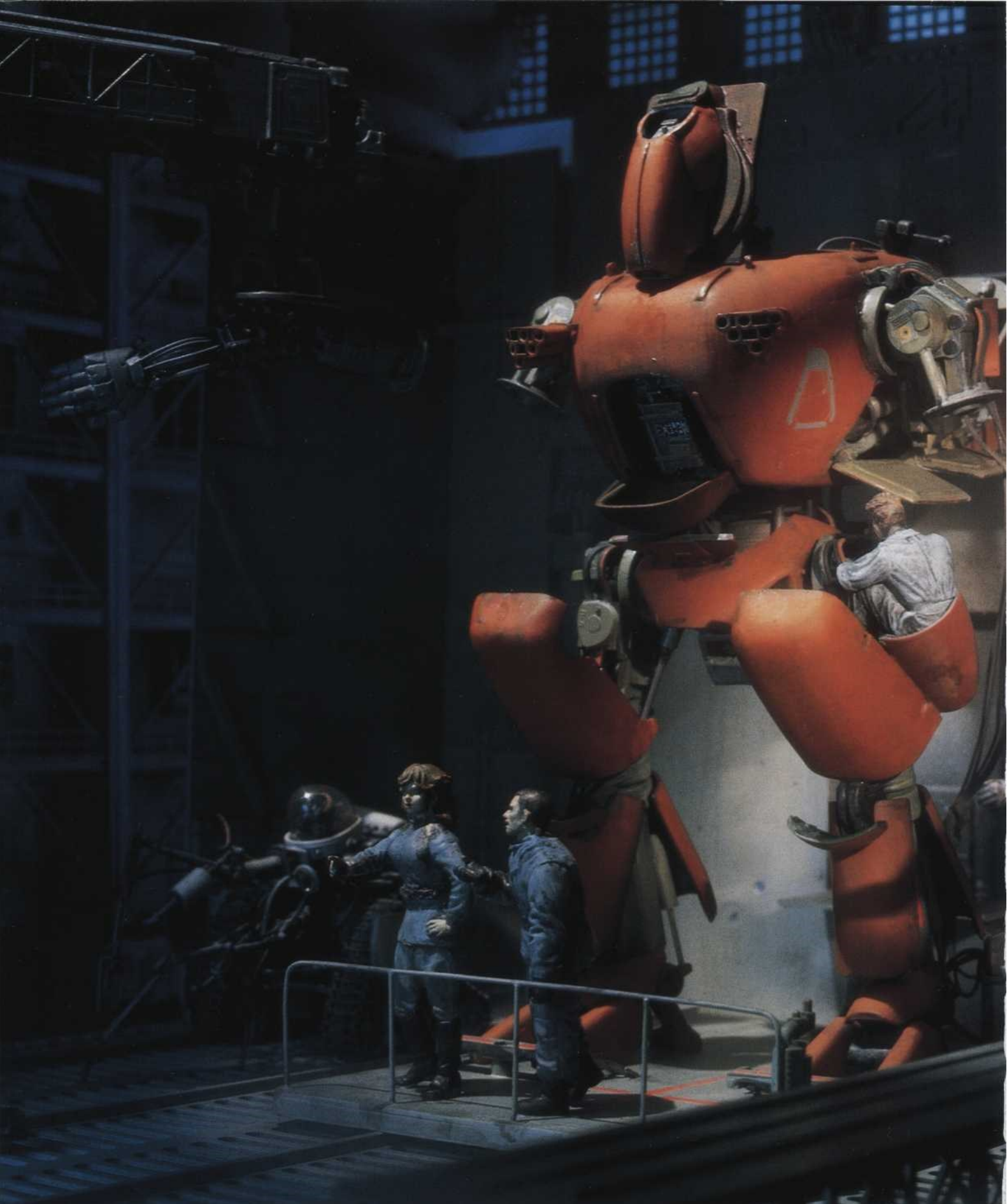


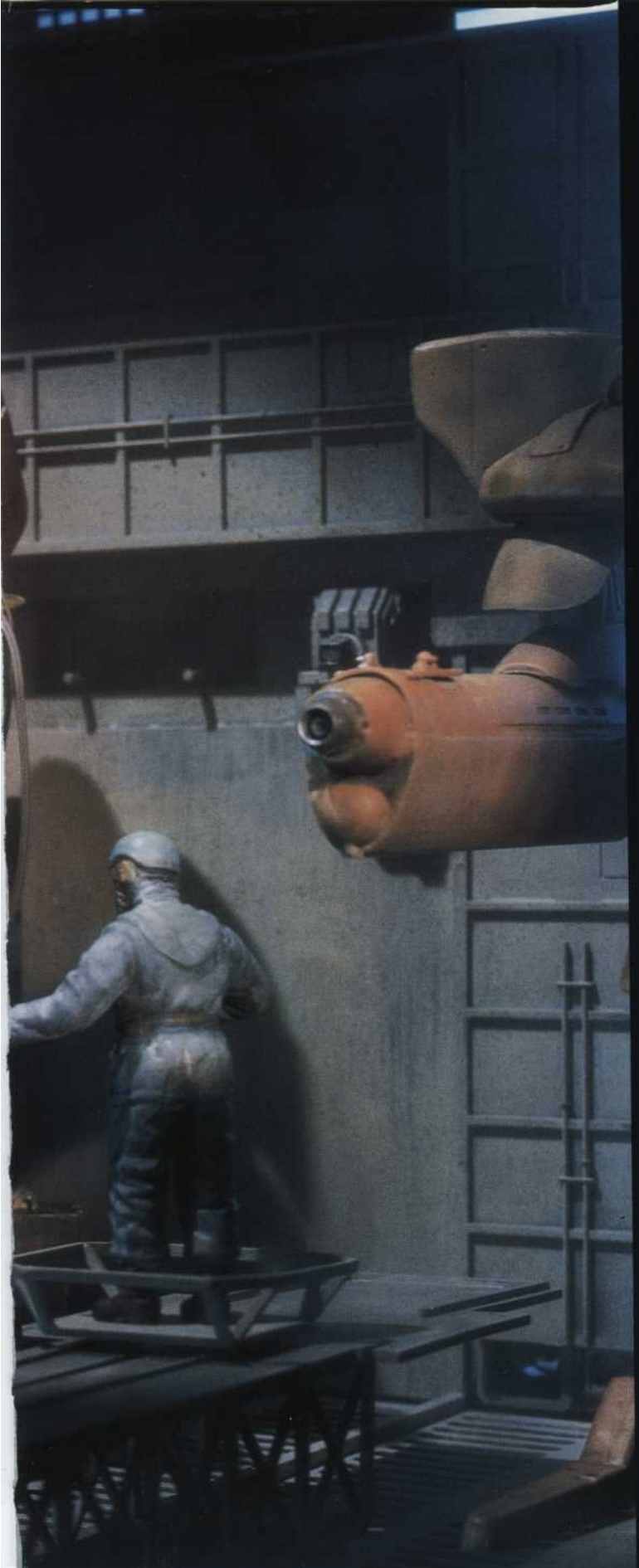


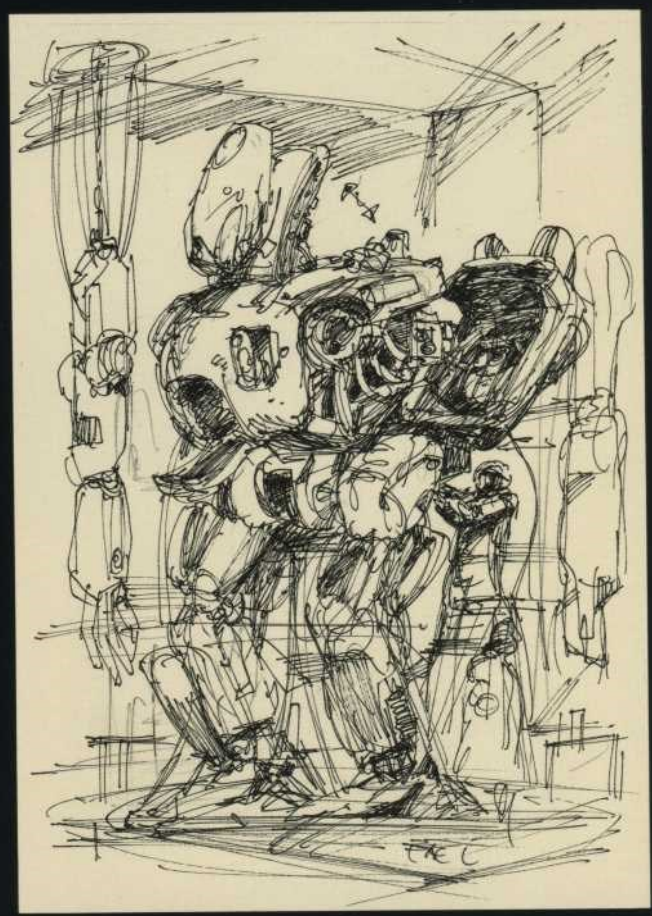


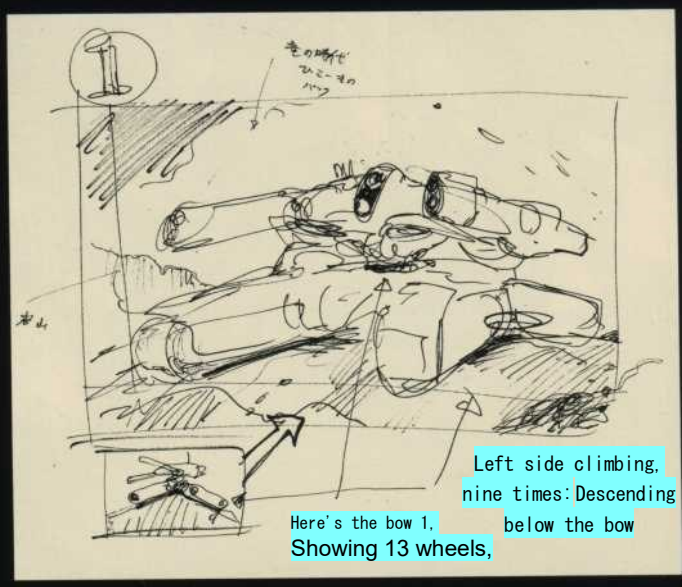




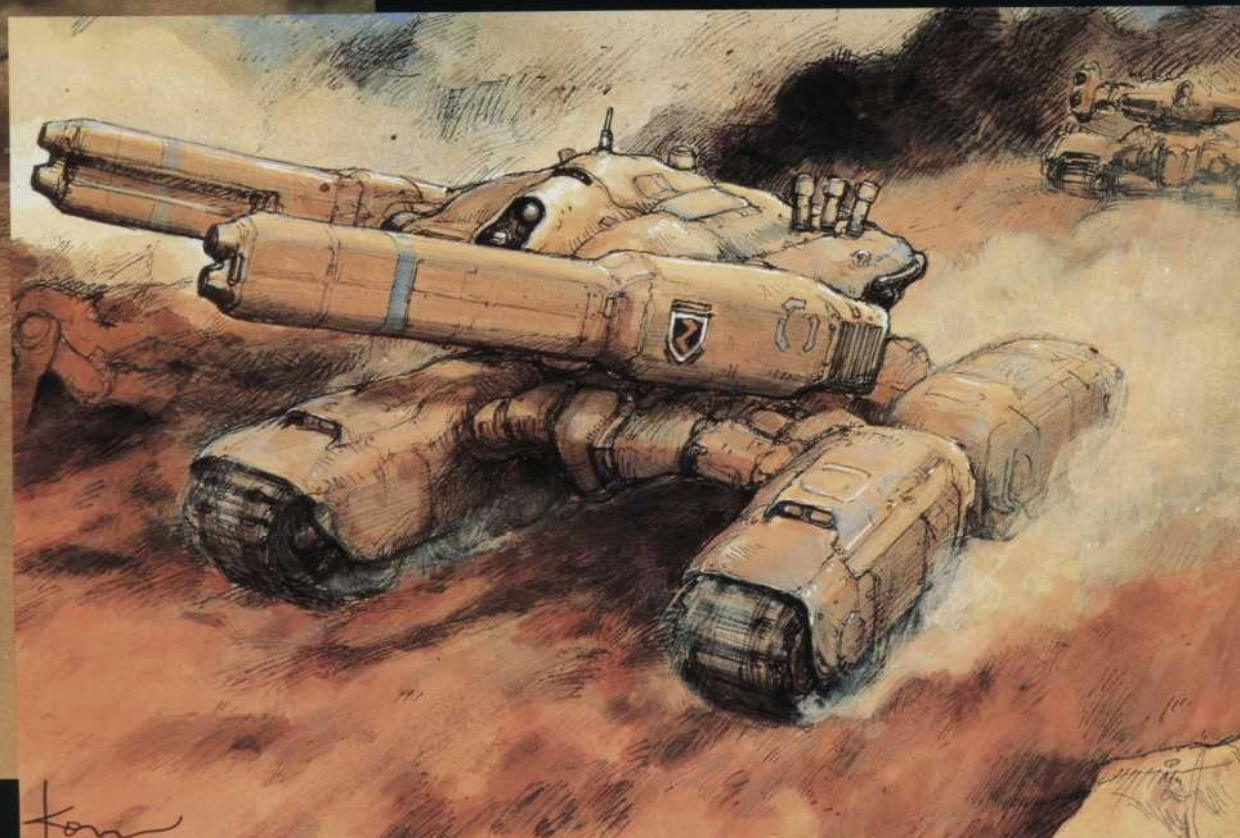




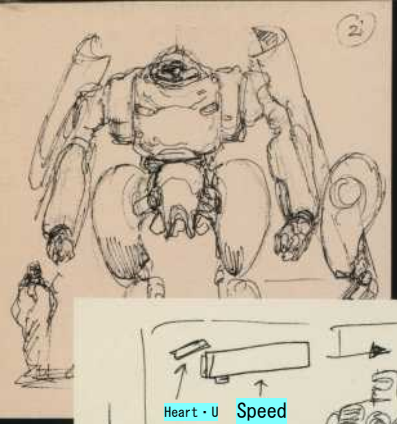


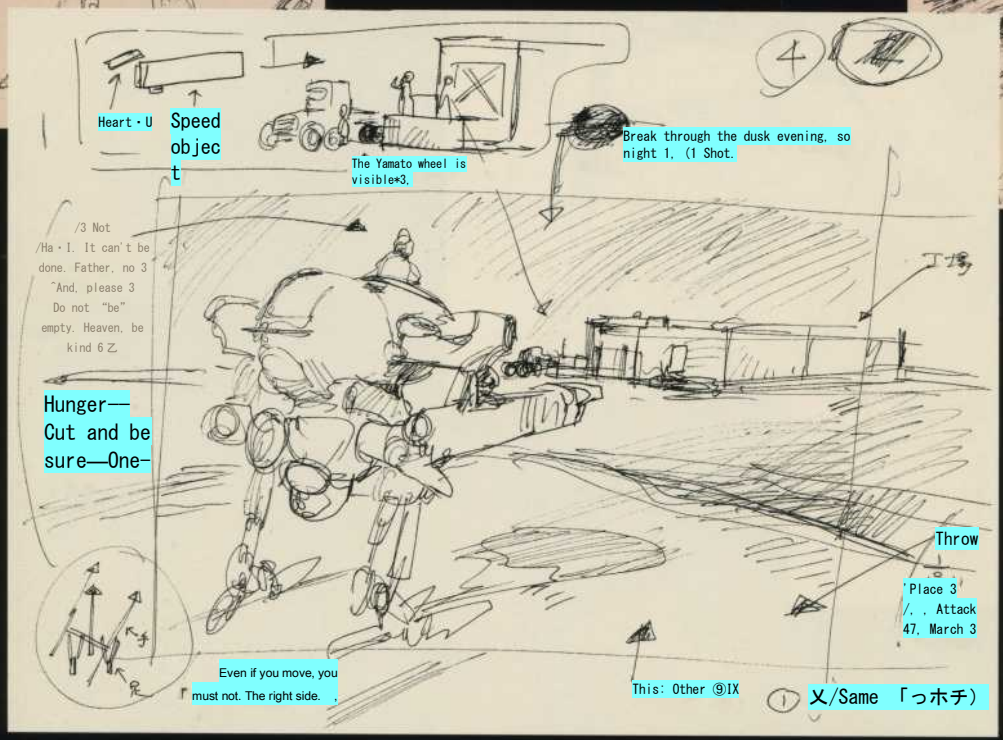


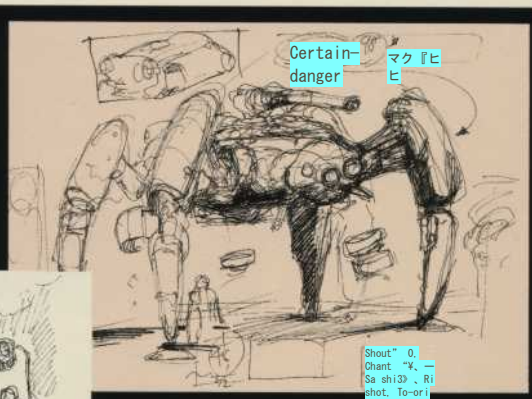
Here's the bow 1,
Showing 13 wheels,
Left side climbing,
nine times: Descending
below the bow

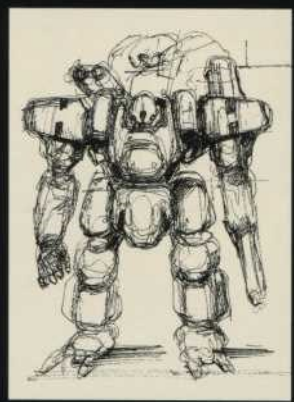


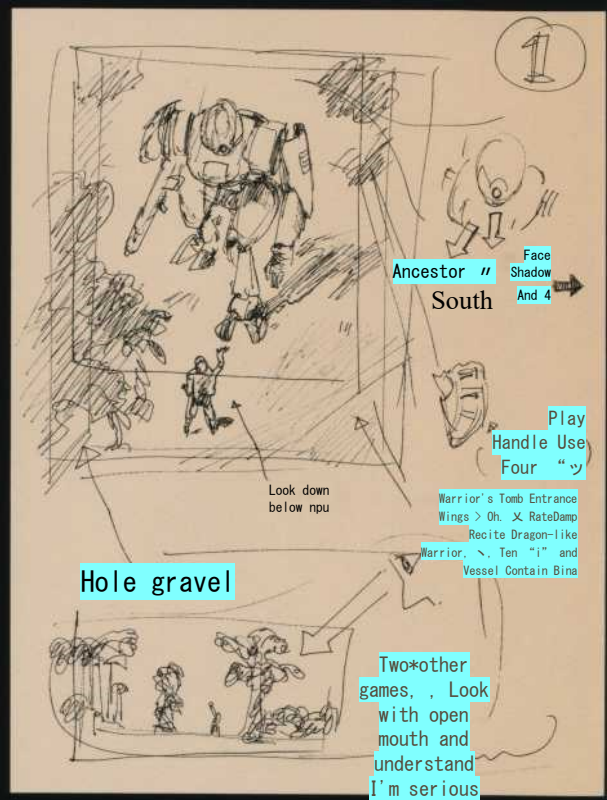
サャレク为本キ
やはくモリってもこ
ヌハ)゛上ルいオエ
ェス而ス皖网
ア
が↓
2

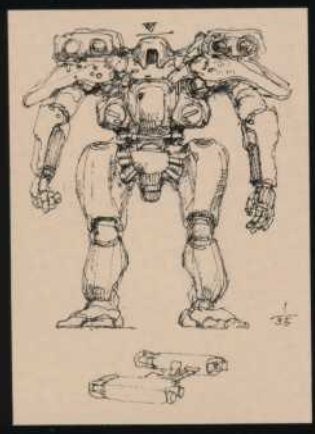


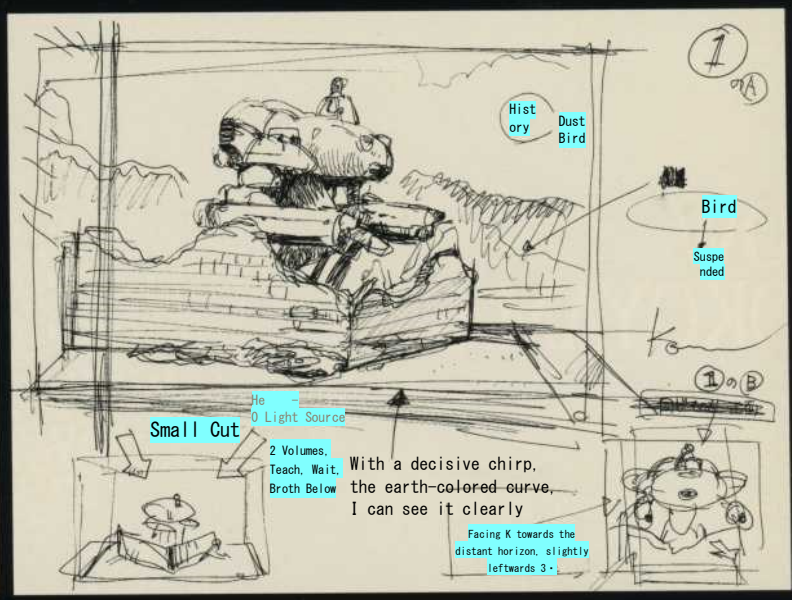

Heart・U
Speed objec t
The Yamato wheel is visible*3.
Break through the dusk evening, so night 1, (1 Shot.
/3 Not /Ha・I. It can't be done. Father, no 3 "And, please 3 Do not "be" empty. Heaven, be kind 6乙
Hunger— Cut and be sure—One-
Throw
Place 3 /. , Attack 47, March 3
Even if you move, you must not. The right side. ,
This: Other ⑨IX
乂/Same 「っホチ）

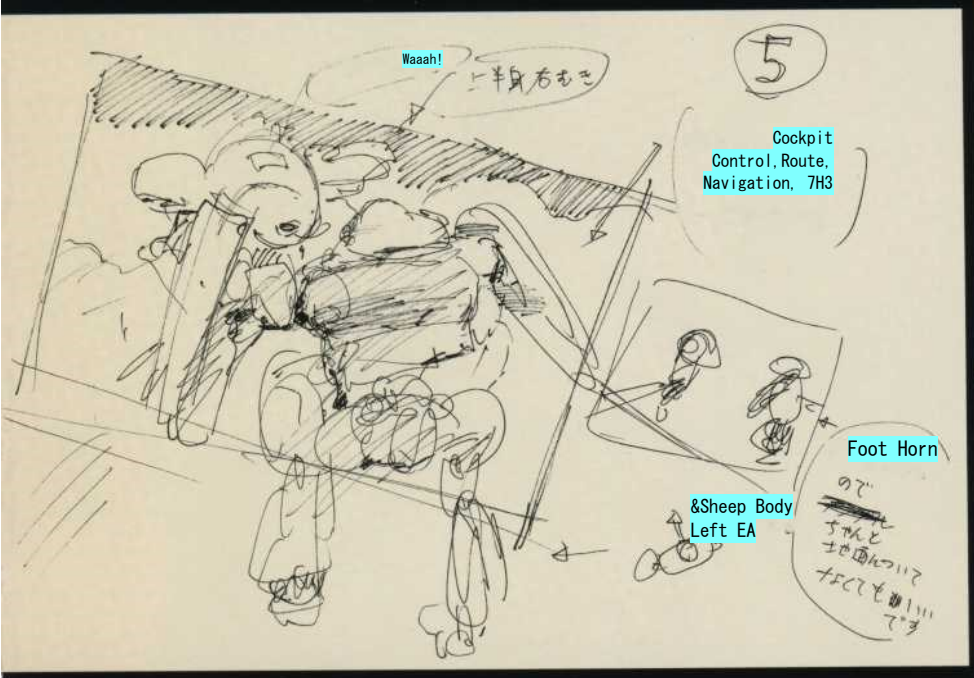

Certain- danger
マク『ヒヒ
Shout" 0, Chant "¥、— Sa shi3) 、Ri shot, To-ori

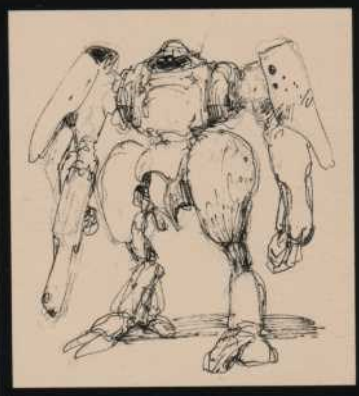


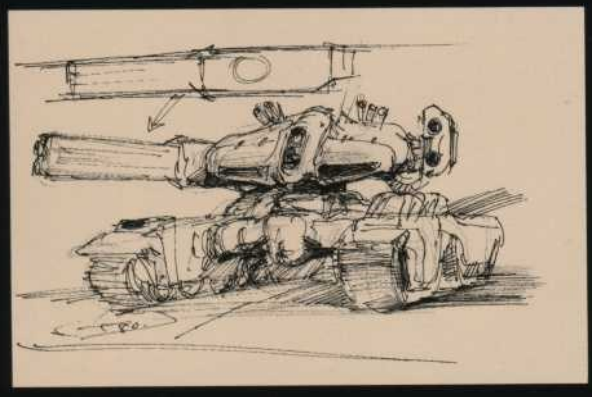

Ancestor 〃 South
Face Shadow And 4
Play Handle Use Four "ッ
Look down below npu
Warrior's Tomb Entrance Wings > Oh. 乂 RateDamp Recite Dragon-like Warrior, 丶, Ten "i" and Vessel Contain Bina
Hole gravel
Two*other games, , Look with open mouth and understand I'm serious




1
Hist ory
Dust Bird
Bird
Suspe nded
Small Cut
2 Volumes, Teach, Wait, Broth Below
With a decisive chirp, the earth-colored curve, I can see it clearly
Facing K towards the distant horizon, slightly leftwards 3・


Waaah!
5
Cockpit Control, Route, Navigation, 7H3
Foot Horn
&Sheep Body Left EA





in Huffman

TALK in Huffman

（対談/天野喜孝 X 横山 宏）

Yoshitaka Amano

vs

Kow Yokoyama

in Huffman

Illustration
•Yoshitaka Amano
3D Up & Illustration
• Kow Yokoyama
Supervision
•Koji Yamashita
•Shinji Hashimoto
•Toshiyuki Inoue
•Manabu Denno
•Kiyoko Maeda (SQUARE CO.,LTD.)
Produce
•Mitsunobu Nakamura
•Hirohumi Nakamura
•Hideo Kamei
•Koji Fujimoto
•Nozomi Takano (NTT PUBLISHING CO.,LTD.)
•Minoru Kobayashi (Ks CO.,LTD.)
Design & Layout
•Hideo Imai
•Motokazu Ishii (MELLOW CO.,LTD.)
Writing
•Taku Nishida (ADD CO.,LTD.)
Cooperation
•Mariko Suzuki (TEN Production.)
•Michisue Onuki (OZ Company.)

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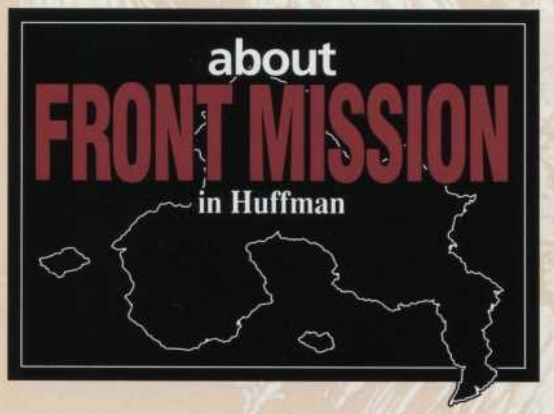

Yoshitaka Amano, master of fantasy illustration.
Kow Yokoyama, whose genius shines in diorama creation.
On the merciless battlefield of Huffman Island,
these two powerful personalities met again by fate.
For these two longtime acquaintances,
how did each perceive the other's work?
The eagerly anticipated talk battle begins!

Y

"I thought, can this person really make a career out of this?

I hear you two have known each other for a long time, but what were the circumstances of your first meeting?

Yokoyama: I went to submit a manuscript to a certain publisher.

Amano: Right, right. It was finally starting to feel like work, but still nowhere near enough to make a living. Yokoyama: Our deadlines were the same, so we submitted our manuscripts on the same day. We first met at the editorial office.

Amano: But honestly, I started worrying, "Can this guy really make a living doing this?" (laughs).

Yokoyama: (laughs) Yeah, I get it.

Amano: Back then, I was doing animation work—that was my main gig, my bread and butter. And, mind your own business, but I couldn't help worrying about others.

Yokoyama: You were worried about me? (laughs) But honestly, my manuscript fee was exactly the same as my barber bill. I'd think, "If I go to the barber, will all the money I made this month just disappear?" (laughs).

Amano: Then, gradually, Yokoyama's name and work started appearing. When I asked people about him, they'd say, "He's famous!" and I'd be like, "What?!"

That's when I started feeling more at ease, thinking, "Oh, he's really working hard."

I was in my late twenties back then.

Yokoyama: I was the year after graduating. I failed to get a job. But I guess we both felt like things would work out somehow, right?

Amano: Yeah. I think there were lots of others like us too. To have stuck around... well, it sounds weird to say it like that, but I really think it's amazing that you're still going strong now. Back then, I didn't really know about your 3D work, Yokoyama-san. I found out later and thought, "Ah, that's great (laughs). You're doing all kinds of stuff."

—So it was kind of like a senior-junior relationship?

Yokoyama: Exactly, exactly.

Amano: Well, we're different ages, but we probably debuted around the same time.

Yokoyama: Yeah, in terms of getting our art published under our own names in SF magazines But in Amano-san's case, he was actually doing commissioned work. So in that sense, he was already a major senior figure. I was just fooling around, you know (laughs).

Amano: I was around 22 or 23 when I thought, "This isn't going to cut it," so I started accumulating work and took it to publishers. That's what I was doing back then.

Yokoyama: It's funny to think we were both scheming the same thing around the same time, just bustling about in that area.

"I'd like you to try using Japanese painting techniques."

—Was this the first time you worked together on a project?

Yokoyama: Since we both did illustrations for that magazine.

Did you ever consciously think of it as some kind of joint project?

"I'd like you to try using Japanese brush painting techniques."

Yokoyama: Yeah, I thought it was great. You see, I play a lot of games. And Mr. Amano has been doing them for ages, right? Final Fantasy So I always wondered if his characters might actually appear and talk. Now I hear they're actually going to appear, and I think that sounds interesting. This is just from a gamer's perspective, though (laughs).

横山宏

KOW YOKOYAM

天野喜孝

OSHITAKA AMANO

Amano: In my case, I'd heard beforehand that they were going to create it in 3D before I got involved I thought, "Ah, it must be Yokoyama-san. Oh, oh, it's finally here" (laughs). But for me, the world of Front Mission is a bit different. It's not fantasy. So rather than approaching it as an illustrator or artist, it felt more like when I used to do character design and animation back in the day.

It's a bit different from my usual world.

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Amano: But that was actually interesting in a way. —For Mr. Yokoyama, this isn't unfamiliar territory, right?

Yokoyama: I love robots, you see (laughs). Back in my student days, I was in the Japanese Painting department. But for some reason, even then, I was into robots and machinery-all that oily stuff. Just now, seeing Mr. Amano's original artwork displayed, I thought, "Mr. Amano's work looks more like Japanese painting."

Amano: I have zero knowledge, so I just do my own thing, my own style. Now that you mention it, the color palette might be Japanese painting.

Yokoyama: There are so many things I want Mr. Amano to try using Japanese painting techniques for. It's simple, really. Back in my student days, I was always doing all sorts of unorthodox stuff. Japanese painting is like plastering a wall, but you can achieve the same effect with modern materials too. So I really want him to use them more freely and boldly. I just think Mr. Amano's way of creating space is very Japanese painting-like, in my own opinion. Amano: I'm not sure, but maybe that kind of thing is just in Japanese people

Yokoyama: Yeah, maybe there's something like the spirit of Sharaku somewhere in us.

It's surprising that Professor Yokoyama started out in Japanese painting.

Yokoyama: Yeah, it's a big misunderstanding (laughs). I was famous for being a poor student. But the textures in Japanese painting seemed interesting.

Amano: Ah, that's related, isn't it?

Yokoyama: You decide your path at 20. That's when you're at your dumbest... you can't make a proper decision about your future. So since you learn techniques at school,

I figured I might as well pick something interesting.

"Maybe I'll master lithography in a French workshop."

Please tell us your future aspirations.

Yokoyama: I'd like to participate in this kind of work (game production) from the very start, starting with the design. It might end in failure (laughs). But that's okay too, right? (laughs). I want to start from the very beginning, tightening screws. I really like that nuance of tightening screws and applying oil.

—That's pretty niche. What about you, Mr. Amano? How's lithography going?

Amano: Oh, lithography? That's a piece of cake now. (laughs). I'm going to France soon. To a workshop. I'm thinking of mastering lithography there.

Yokoyama: Wow, that's impressive. I really respect that.

Amano: For example, there's this room where Miro actually worked. Famous artists from all over the world come... It's amazing. I think, "Wow, you can do it here," and I kinda want to try it.

Yokoyama: For me, even when I went to Florence, the best I could manage was eating pizza and hanging out.

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The T-shaped part and the front part are connected like this. (I thought it resembled the stage design for the first room.

I thought.

and the window is like a mirror.

The roof tiles are like a single-sided screen.

It reminded me of stage design for theater productions."

Yokoyama: (Showing photos of the work) This, you see, the cinematographer's skill is huge. When I draw the storyboards, they shoot exactly as I envisioned. No, it's even better than that. That hazy feel, for instance. His name is Takase-san. He's the one who shot everything I created, including the book illustrations.

-Is he a specialist in this kind of three-dimensional photography?

Yokoyama: Exactly. He takes photos that make models look real.

I was shocked to hear the background clouds were cotton. Yokoyama: That's all Mr. Takase's skill too.

Amano: To make something this size look real, photography is essential, right? This color scheme is basically about lighting, isn't it?

Yokoyama: More like, first paint it this color.

Amano: Around here.

Yokoyama: Exactly, exactly.

Amano: And in the end, no matter what color you paint it, if you shine a red light on it, it turns red. So it's like drawing the picture starting from the lighting.

Yokoyama: Exactly, exactly. That's why even when we're first creating it, we draw the storyboards together, sketching out things like "this area should have shadows like this," everything.

Amano: So the storyboards are just one pose?

Yokoyama: No, various. Since we've made one, we want to shoot various angles. We draw each one. (Pointing at the storyboard) This rough sketch style.

The direction notes are interesting, right? Like "Just make it smoky" (laughs).

Amano: You actually go out and do that kind of directing too, right? Yokoyama: No, I leave that to him. We've worked together for years.

Amano: You'd have to be on the same wavelength for that.

Yokoyama: We've been working together for about ten years now. This is the front angle shot from the photo earlier. If I just jot down something like "Take some from different angles too," the best one taken from the side comes out. It's a bit like building a movie set. Amano: It's like a stage From the lighting and everything.

Yokoyama: Back in my student days, I helped out with the art direction for Terayama Shuji's plays.

Amano: Yeah, you did.

Yokoyama: Doing that made me realize it's similar to creating a stage.

Amano: I did art too.

okoyama: You were also in plays, right?

Amano: Yeah, back then the lighting totally determined the direction. Lighting is like painting with light-red, blue, yellow-adding color. So I thought, ah, this is just like painting. No matter how well you do it, it's meaningless without lighting, right? I felt that when I saw this.

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Amano's Manager: At first, I complained, "But there's no color!" (laughs). I asked for shades and tones. Then he said, "No, this is done with lighting. It's meant to be like this."

Yokoyama: I see.

Manager: I was the one who said that, though (laughs).

Amano: This is cool, right?

Yokoyama: I think people would be surprised if they saw the real thing. It's about this size.

Amano: Oh, it's that small?

Yokoyama: To make it look big, you actually make it small. From a distance...

KOW YOKOYAMA

横山宏

YOSHITAKA AMANO

天野喜孝

I figured I could make good use of close-ups. If I made it too big, I wouldn't be able to pull back the camera, right?
Amano: Yokoyama-san, you don't follow the instructions even when building plastic models, do you?
Yokoyama: That's right. I'm just cheap at heart. Ever since I was a kid, if I built a plastic model and it broke, I'd use it to make something else.
-So that's where it started!
Yokoyama: Yeah. Plus, I'd think, "This part should be like this," and just change it on my own. Ever since I was little.

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"I think the viewer can feel the creator's energy."

—I imagine some readers are fans of Mr. Amano and Mr. Yokoyama, and maybe even people who see this work and think, "I want to do that kind of job." Do you have any advice for them?
Amano: Hmm... I wonder? (laughs) Once it becomes work... But since childhood, doing what you love for your whole life is the best, right? In that sense, I haven't changed since I was a kid. It's the same thing. Putting paper on the desk and drawing without paying attention to anything else—that's how it was when I was a kid, and it's still how it is now. And I'm sure it'll probably stay that way even when I get old and become a grandpa. Well, I think that's what makes you happy. So, for people who love that kind of thing, there are probably various ways to go about it, but I really think continuing to do it forever is an incredibly happy thing, so I want them to keep at it. If they love it, that is.
—What about you, Mr. Yokoyama?
Yokoyama: Absolutely, absolutely right. They say not getting bored is key to business, right? In business, there's definitely that aspect where you just have to keep going. Basically, if I had to give advice to someone trying to do that kind of thing, it'd be how to get by without sleeping much (laughs). That kind of thing is pretty important. Maybe it's better to build up your stamina than study (laughs). I really think that. When I was little, I was pretty frail, so I preferred drawing to going out to play. Then, at some point, I got a lot healthier and started doing nothing but sports. Thanks to that, I can really focus intensely when I need to. Plus, making three-dimensional stuff takes strength. I've cut my fingers pretty badly with knives, though. I think developing grip strength is important for that kind of work too. Amano: Ah, that might be true.
-Physical strength?
Amano: In the sense of energy too. Isn't that how art is? Yokoyama-san has his energy, I have mine, and I think viewers can sense that energy. You know? And I don't think pieces drawn with a light, fluffy touch move people. I think it's really about having that concentrated, intense energy. More than just technique or whatever, I feel like that's what's important. When people say they think it's a good painting, I think it's because they feel that energy.

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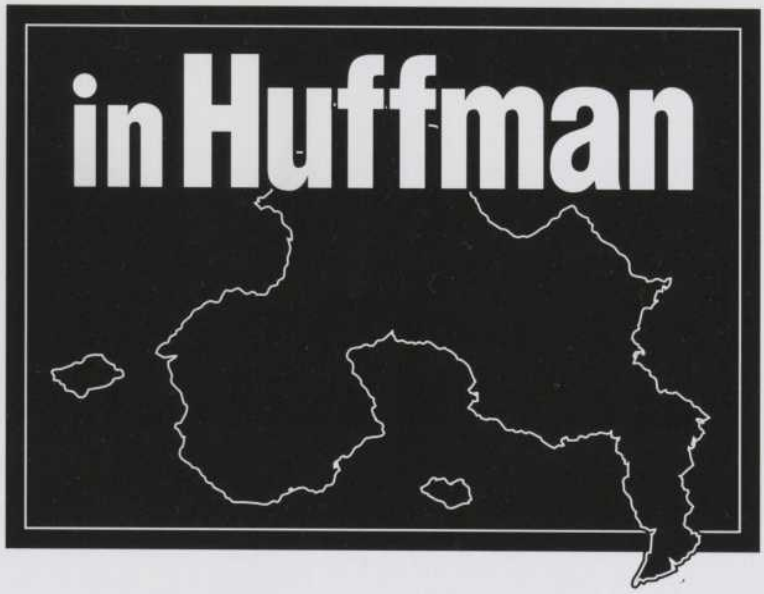

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